

DOCTOR WHO

MAGAZINE™

***Opening the Door
on the New
Season***

MARVEL No 112 - MAY 1986 U.S. \$2.25 CAN \$2.75

***News
from John
Nathan-Turner***

Location Filming

***Your Complete
Guide to UNIT***

***Frank
Bellamy's Art***

PLUS

***NOSTALGIA - We remember
the vintage Doctor Who stories***



Always wary of resting on our laurels, we've been looking at ways of introducing new elements into DWM. Hence the start of a new series this month. Called *Nostalgia*, it will be appearing from time to time in the place of *Archives* and takes a reminiscent view of some of the classic *Doctor Who* stories. And we've managed to make room to wish the *Doctor Who* Appreciation Society a happy Tenth Anniversary!

Location filming – what the punters like to see? Turn to page 20 for the whys and wherefores . . .



Shada

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FRANK BELLAMY

The art of Frank Bellamy on page 17! © Radio Times 1985

COMING NEXT MONTH...

Just a few reasons for buying the next issue of the *Doctor Who Magazine*: a frank interview with **Jon Pertwee**; a special **Merchandise Report**; the results of the *Doctor Who* Casting Competition – and **Carnival of Monsters** featured in the Archives!

Issue 113 will be on sale from Thursday, 8th May, so place your order now!

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- Due to problems beyond our control, the following information was omitted from Issue 111:
PIN-UP (Back cover) from *Doctor Who And The Daleks*, courtesy of National Film Archive.

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Subscription information: Annual subscriptions to *Doctor Who Magazine*™ can be obtained by sending a cheque or Postal Order (send no cash) to the editorial address for £11.00 (overseas subscriptions are \$30.00 US currency). Delivery is First Class Postage in the UK and by Air Speed for Overseas. For display advertising contact Sally Benson 01-221 1232. Printed in the UK.

DOWN GRADING

I am writing to comment on Mr Grade's announcement of the return of *Doctor Who* this autumn, on a trial basis.

Firstly, and with hindsight, I can appreciate the decision to rest the show. But re Mr Grade's recent comments about watching the show closely and the need for it to change with the times, I feel that he is expecting a little too much.

Doctor Who is and always has been a cheap British institution. It isn't directed by Steven Spielberg, and, thankfully, never will be. I doubt very much whether Mr Grade is really expecting effects to match *Close Encounters* or action to compare with *Raiders*... What television programme does? I have a sneaking suspicion that Michael Grade doesn't intend *Doctor Who* to pass the trial stage, no matter what!

Certainly, the inclusion of Bonnie Langford in the new season indicates a very uncertain future. Miss Langford may be a talented dancer, but an actress she is not, as well the *Doctor Who* team know.

I hope next season can offer something tangible in terms of stories, and I really hope that Mr Grade's immature fancies don't affect *Doctor Who* too much.

It's the public's programme and always has been.

Mark Smith,
Newbury,
Berks.

THANKS FOR THE MEMORY

Thanks to Richard Marson for his tribute to the late Valentine Dyall. A tribute was long overdue (but perhaps it is appropriate that I am reading it on St Valentine's Day). Nevertheless, thank you for acknowledging Mr Dyall – at least you showed you cared.

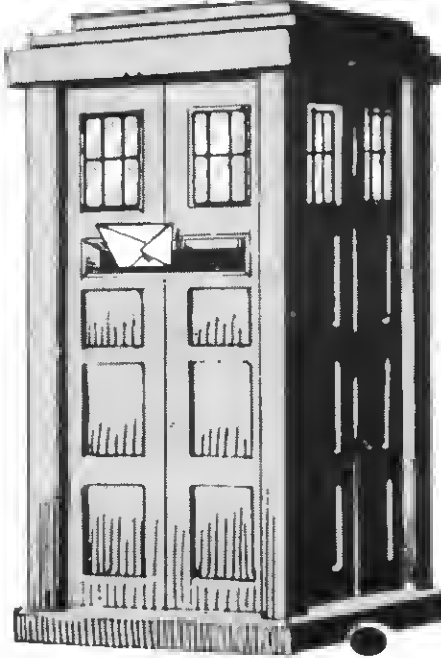
Martin Thomas,
Warrington,
Cheshire.

SCREAMING ZOMBIES

Congratulations on your well-written and thorough *Winter Special*. It was very pleasant to recall the Pertwee years, particularly because I grew up with that period of the programme's history.

I write not merely congratulate, however, but also to comment. Given my comfortable transatlantic perspective as a Briton who has resided in the United States for four years and makes periodic trips home, I hope *Doctor Who Magazine* readers will be interested in my opinion.

To The



TARDIS

Send your letters to: To The TARDIS, *Doctor Who Magazine*, 23 Redan Place, London W2 4SA.

One can forgive the early *Doctor Who* episodes for their overt sexism. It was, after all, simply in keeping with the mood of the times. It is, on the other hand, extremely distressing to read British fans' remarks which indicate acceptance of 'screaming *Doctor Who* girls' as inevitable, or even desirable. Leela and Tegan have helped prove that such a state of affairs is neither. So why do we have, (forgive me, Nicola Bryant) a screaming zombie tailing the Doctor?

It makes far less sense for the Doctor to be accompanied by a useless wimp than it would for him to have an intelligent assistant. The paternal relationship between the Doctor and his companions need not be destroyed, but female companions must be regarded with more respect than simply as bait for the middle-aged male audience.

Secondly, I'm deeply concerned about the attitude of hostile competition with American fans that seems to be brewing amongst British fans. There is no great conspiracy to spirit away *Doctor Who* celebrities to America at every opportunity. The problem, sad but true, is that British fandom lacks the coherent organisation necessary to stage conventions, American-style. I think the disastrous Longleat experi-

ence could teach us quite a bit, and frankly, I'm still not sure why something on the scale of, say, *Tardis 21* could not be organised with equal success in Britain. I suspect it is not a question of the relative wealth of American organisers, so much as one of experience in convention management.

One final word on American fandom... I have 'come out of the closet' as a Whovian since I began living in the US, simply because the fan movement is predominantly composed of women, and for the first time I don't feel like a lone loony. What a difference!

Annette Laing,
Sacramento,
California,
USA.

MARRED COMIC STRIP

I don't know how much longer I can suffer the *Doctor Who Comic Strip*. The original strips like *The Iron Legion* and *City of Death* were classics, capturing the spirit and humour of Tom Baker's Doctor.

But if Mills and Wagner caught the fourth Doctor's character perfectly, the recent strip writers like Parkhouse and Stockbridge have treated Colin Baker's Doctor strangely.

On television the sixth Doctor frequently quotes poetry, shouts and tries to throttle his assistant. In the comic strip, the stories are marred by cliché-ridden stories that even a *Doctor Who* script-editor would refuse.

The comic strip lets down an otherwise excellent magazine. The features and interviews are well-written and other features like *Gallifrey Guardian* and *Matrix Data Bank* are excellent.

Maybe you should ask a 'real' *Doctor Who* scriptwriter to do the comic strip story.

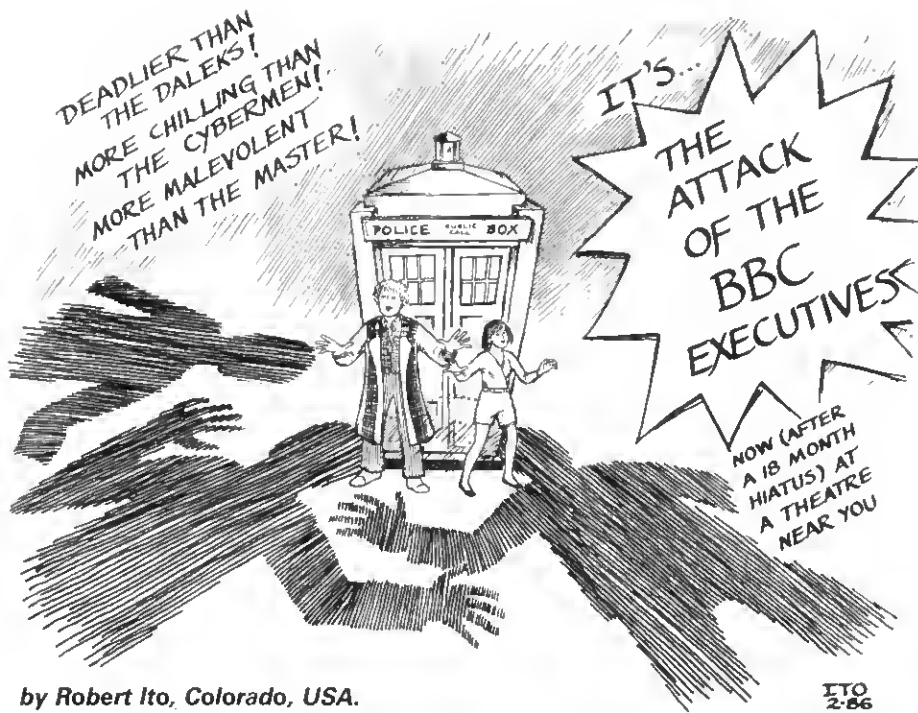
Derrick Smith,
Newport,
Gwent.

It will be interesting to hear your comments on the new writers who have been commissioned to write for DWM.

In an attempt to capture the spirit of Doctor Who in the comic strip, four writers, including the present contributor, have been approached. So don't give up on us yet!

BRIEFLY...

... In *Issue 107* you had an interview with Matthew Waterhouse. Being an Adric fan, I thought it was excellent and the best interview I have read. In *Issue 109* Steve Brackley said in a letter that he did not think it was wise of Mr



by Robert Ito, Colorado, USA.

Waterhouse to criticise Wendy Padbury. Well, I feel we have interviews to find things out, and I think it interesting to see what an actor/actress thinks of a former actor/actress ...

Deborah Downton,
Rugby,
Warwickshire.

... If a programme about a street or motel can go on running for who knows how many years, surely an innovative show like *Doctor Who* could survive if enough time and money was put into it. I have read that the Controller of BBC1 would like *Doctor Who* to have the same fine production values as *Robin of Sherwood*. But would he be willing to give it the same money and backing that *Robin* gets?

Maybe if he stopped buying *Dallas*, *Dynasty* etc., for large amounts of

money, he'd give *Doctor Who* the backing it deserves ...

Ian Trott,
Maidstone,
Kent.

In face of all the controversy about the uncertain future of *Doctor Who* we wrote to Michael Grade, requesting a statement.

Below is our letter, and his reply.

27th January, 1986

Mr M. Grade,
Controller,
BBC1,
BBC White City,
London W12.

Dear Mr Grade,

As you can imagine, we receive a large number of letters concerning

the uncertain future of *Doctor Who* and comments on, or condemnations of, what you have or are said to have said on the subject.

We realise that you have a full schedule but would like to ask you to set the record straight and explain your views in an interview with the *Doctor Who Magazine*. The transcriptions would, of course, be sent to you for approval.

If this is out of the question, we would appreciate a statement from you on the subject, as our readers care very much about the fate of the programme.

I hope that you can find time to speak to us and enclose a recent copy of the magazine for your information.

Yours sincerely,
Sheila Cranna
Editor
Doctor Who Magazine

BBC Television Centre London W12 7RJ

4 February 1986

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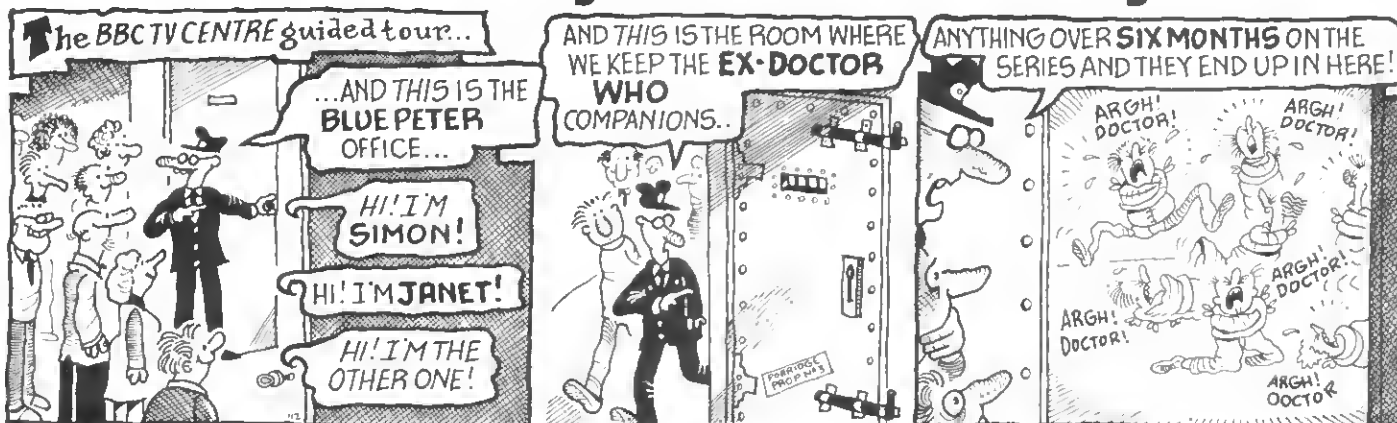
Dear Sheila Cranna

Thank you very much for your letter of 27 January. I believe I have said everything I have to say about *Doctor Who* for the time being and see no purpose in restating my position which is well enough documented.

Yours sincerely

Michael Grade
Controller, BBC-1

DOCTOR WHO? by Tim Quinn & Dicky Howett





interview

JOHN NATHAN-TURNER

Talking about the long-awaited Season Twenty-Three, John stated initially: "I don't want to reveal too much about it, because I think it would spoil it after a long break. It is essential to hold some surprises up our sleeves!"

John did confirm, however, that it will be a fourteen-episode season, made up of three stories, two four-parters, and one six-parter. Asked why it is to be the shortest season yet, he stated: "That's the decision of the Controller." John went into more detail: "The first four-parter is written by Robert Holmes, and directed by Nicholas Mallett, the second is written by Philip Martin, sees the return of Sil, and is directed by Ron Jones, and that will be the end of Peri."

Producer John Nathan-Turner made time in his busy schedule recently to talk to DWM's Penny Holme, about the new season and future projects . . .

John is unsure yet whether Peri's departure will be sensational, but promised that it will "certainly be poignant".

Chris Clough will direct the final story of the season, although John has yet to announce a writer. He added, "This is his first *Doctor Who* and will introduce Bonnie Langford as Melanie."

Was the unprecedented introduction of a well-known variety actress as a companion John's idea?

"Yes, I actually devised the character of Melanie last July, because that's when we started commissioning scripts. And obviously for any artist there's not much point in starting seeing them in July if you're not about to start using them until twelve months later. So I didn't really set my mind to who would play the part until December last.

"I was having a meeting with the agent Barry Burnett, and he said, 'Is there any other casting I can help you with; what about the new companion?' and I said, 'You have a client who is perfect for it from the way I've described it, but I don't know if she'd

be interested, or whether it's really a good idea or not.' He said, 'Who's that?' and I said, 'Bonnie'."

Burnett talked to Bonnie, who was interested, John "thought some more about it, and we met up in December, and the rest of it is history."

Might not Bonnie still be associated with the spoilt Violet Elizabeth Bott, a role she played in the series *Just William* ten years ago, or with her more recent variety image, in some people's minds? Did John think her image would be a problem in any way? "No, Bonnie is a terrific little actress, and anybody who has seen *Peter Pan* in the West End, which is something a darn sight more recent than Violet Elizabeth, will realise that."

"I think of myself as ambitious in casting terms."

"I think of myself as ambitious in casting terms, and I know that Bonnie has the potential to make the part totally un irritating, as opposed to Violet Elizabeth."

Although John does not feel that the introduction of Bonnie will specifically heighten the comedy content of *Who*, he is certain that the relationship between Melanie and the Doctor will be much more 'humour-based' than that of the Doctor and Peri. But, John added, "there will be the odd little barb, and fun and teasing rather than bitching."

Did this mean that he felt the Doctor and Peri had become too bitchy with each other? John thought not, although he agreed, "There is a problem that writers face in terms of the show, which is that the initial TARDIS scene between the companion and the Doctor is inevitably preoccupied with its position in setting out where you're going and why you're going there and so forth, in order to lay the foundations for a particular story. One obvious way of getting out of that is by conflict and often a writer will lapse into unnecessary conflict in order to get that information over." He added, "This is just a dramatic device, and one that I would like to see less of."

"We are building up to the new season now and the information is starting to come through."

Going back to Peri, John is confident that Nicola Bryant is happy about leaving the series. He recalled that Nicola and he talked about it "quite a long time ago," and that she "wants to

concentrate on other things, either television or theatre."

Why had John kept the information about a new companion secret until recently? John explained, "If it had been announced this time last year, it would have been a very foolhardy exercise. At least this way, we are building up to the season now, and the information is starting to come through."

Turning to the new season itself, John confirmed that they will start recording in April, but would not reveal when exactly it will be back on the air in the autumn, in case, "ITV dig

are bound to put on weight."

John hopes to overcome the difficulty by incorporating it into the script. "The new character, Melanie, will hide the Doctor about being slightly overweight, and because she's a health freak, she will try and encourage him to adopt a similar healthy way of life."

Has John any plans to introduce another companion in the new season? "No, definitely not."

Asked whether perhaps the Master might make a reappearance, John explained: "I don't think so with the shorter season. Although I'm very fond



▲ John with Colin Baker and Bonnie Langford, controversial new companion.
◀ The headdress from *Kinda*, souvenir from one of John's stories.

out any horrendous opposition!" He did however say, "I think it's very likely to retain its traditional slot, but after all it's Michael Grade's decision, and quite often decisions change."

Revealing that the season would indeed have an umbrella theme, John was adamant that, contrary to some rumours, the theme will not be the destruction of Gallifrey, nor are there plans to destroy the Doctor. On the subject of the Doctor, are there any question marks over Colin Baker's future on the show, if it returns for a twenty-fourth season? John was definite: "As far as I'm concerned, no."

Asked whether the two stone that Colin has put on over the break might be a problem, John commented, "No, I think Colin intends to lose some of that weight before he comes back to the show. Not working as hard as you normally do for twelve months, you

of the Master, and think he's a marvelous character, I don't think we've really got time with seeing the departure of one companion, the return of Sil and the arrival of a new one. In fourteen episodes, that would be really going it."

"I think that probably this season will be my last."

Moving on to John's own career, we wondered why he had decided to stay with the series, after originally suggesting that he might leave after three years. "It's a very tempting job to hold on to, but you feel that three years is sufficient, and that you will have done everything that you would want to do on the show."

"As a rider to that statement, I didn't want to become bored or lethargic, but I suppose I was tempted to stay, be- ▶

JOHN NATHAN-TURNER

cause I've seen new avenues to explore."

So does John envisage staying on if the series continues?

"I haven't come to any firm decision, although I think that probably this season will be my last."

John revealed that he is "working on various other projects, ranging from a glamorous soap opera to one or two period ideas," but is always interested in, "working on shows which have a healthy audience."

He added: "Much as I enjoy BBC2 classics, the potential audience is not very great in that particular slot. They don't appeal to me to work on, but all the ideas I'm working on have the potential as far as I'm concerned to be very popular."

John went on to explain that during the eighteen-month hiatus, it was business as usual in the *Doctor Who* Production Office. Strangely enough, "The hiatus seems to have provoked more interest in merchandise than ever before, and we seem to be issuing more licenses than ever before."

As well as spending time with BBC Enterprises okaying possible *Who* merchandise, which John feels "must echo what we are doing in the programme," he took the opportunity for a couple of much needed holidays.

John has also written a second *Who* book, this time on companions. He described the book, which comes out in the summer, as being, "rather like the original book, (*TARDIS Inside Out*), which was my impressions and anecdotes about working with the Doctors, this one concentrates on the companions I have worked with.

"Inevitably, those I devised occupy a large portion of the book, and others are just mentioned along the way. So it's not the definitive book of companions, but impressions and anecdotes."

Reactions to his first book have been favourable, especially in the States, where, "It was released in September, and a reprint was ordered in November, which is thrilling."

"In some ways, there is more imagination at American conventions."

During 1985, John attended several conventions in the States, as well as in Britain. Does he think that American conventions are very different from British ones, in the sense of being perhaps better organised, or more original?

"I think they are different because of the difference between inhabitants of the two countries. In some ways, there is more imagination at American conventions. They traditionally have a costume contest, and usually there are some stunning and accurate home-made costumes.

"I remember one convention I went to where I think they had a monster competition, and nobody was allowed to spend more than five dollars on their costume, and there were some amazing ones, made up of hotel towels and toilet rolls . . . So there is a bit more imagination to stop them being the same.



Steve Cook

"Another one in New Orleans last year had an amazing Mardi Gras opening ceremony when all the guests including Colin Baker and myself dressed up in bastardised forms of the Timelord's costumes. It was innovative and new. Over here I think they are more staid affairs."

John added that American fans seem to be slightly older, and surprisingly, considering the predominance of male fans in this country, there are more women at US conventions, "although there are more men in America than there are women over here."

"I think many people have forgotten what attracted them to the programme in the first place."

Moving across to the delicate area of difficult fans, does John consider that some of the more 'hysterical' areas of fandom do not really help the programme, often alienating more ordinary enthusiasts?

"Yes, I think there's part of that, that fandom fairly recently has taken a turn for the worse. I think that many people have forgotten what attracted them to the programme in the first place.

"Now that's not to say that I don't think criticism is valid, but it seems that odd areas of fandom have decided to get extremely bitchy toward individuals who are just doing a job."

John expanded on this point, saying, "Personally, I've been in and out of fashion so often for the last seven years that it's just water off a duck's back, but some people have been extremely hurt by the kind of letters and articles published.

"There are one or two magazines that were drawn to my attention in the last eighteen months, that have the most remarkably tasteless senses of humour, dealing with jokes about actors and other people connected with the programme who have passed away."

"I stopped doing interviews during the hiatus."

He added: "At the same time, I am sympathetic to the fact that if you are a fan of the programme and it is taken away for eighteen months, inevitably there is a great deal of disappointment. I don't think it should be echoed in disgusting humour."

John admits to having been annoyed in the past when fanzines have "more often than not, taken something out of context" that he has said and put it forward as a statement, not the answer to a question, "which does alter the emphasis."

He commented, "I stopped doing interviews during the hiatus, one, because I felt there wasn't very much to talk about, but also because I felt that it was making a rod for my own back."

However, John feels that the national press coverage of *Who* has been very fair: "we have an excellent rapport with Fleet Street, and to date I don't think there's been any damaging press really."

Finally, is John optimistic about the series returning after Season Twenty-Three?

He commented: "At this moment in time, I'm completely optimistic about it. I know of no plans whatsoever to finish the series next season." He added, "I think we all feel refreshed and full of vim and vigour."



Our thanks to John Nathan-Turner for talking to us.

OFF THE SHELF

A regular look at the world of Doctor Who in print . . .

Maggie was still sitting at her dressing table, resting her head wearily between her hands. As she looked up into the mirror she gasped with shocked surprise – the silhouettes of two figures were reflected there, standing behind her. “What are you doing here!” she yelled. Mr Oak and Mr Quill did not reply. “Did you hear what I –” Maggie did not finish her sentence. Her eyes suddenly flicked straight past the two intruders, to the open doorway.

A wall of bubbling white foam and seaweed was pushing its way into the room. Maggie was too chilled with fear to speak. All she could do was look on helplessly as the advance guard of the foam and weed began to snake its way across the room in her direction.

The above passage is condensed from a couple of much longer pieces which you will come across properly if you are tempted to buy the expensive novel of Victor Pemberton's *Fury From The Deep*.

The reason for the price increase (a one-off, don't worry) is quite simply that Victor Pemberton wrote his novelisation nearly thirty thousand words over the requested amount but, unlike that of some authors, his writing was so good and original that nothing could be cut out and so it is now the longest (to date) *Doctor Who* hook, complete with a very simple but moody cover by David McAllister.

Atmosphere is very easy to create on television – shroud the place in darkness, wave the camera about mysteriously, roll a bit of fog on the floor and have haunting, menacing music in the background.

Yet here, Victor Pemberton has quite masterfully created mystery, intrigue and good old-fashioned, spine-tingling terror, and all about a lump of seaweed with ideas above its station.

From the strangely clad gunmen that meet the Doctor at the beginning, through the workings of the gas plant, into the underground pipelines that swallow men, via the beaches and sand dunes, right up to the final confrontation on the rigs – *Fury From The Deep* is a superbly emotive book with twists and cliffhangers at all the right moments.

Remember the slogan for the film *Jaws 2*: “Just when you thought it was safe to go

back in the water”? Well, that certainly applies here – just when you thought it was safe to go back to the oven or just when you thought it was safe to build sandcastles again. Everything that is said or done in the story has an air of terrible menace about it. You just know that Chief Robson's narrow-minded bigotry toward his new, young, university-trained number two will lead to disaster. You just know that Frank Harris' devotion to his wife is going to come to grief, especially when Maggie Harris meets the evil (and I do mean evil) double act of Messrs Oak and Quill. You just know that when the experienced and determined Van Lutyens explores the pipeworks, he is not going to come out again. In fact everything that happens in the story has a beautifully created feel of darkness around it.



The characters are quite a miserable lot, too – yet superbly crafted. Robson, the paranoid chief who sees his world swept from under him, his command usurped (*he thinks*) by interfering Dutchmen and wet-behind-the-ears new boys, and yet the only

reason it does fall is because he is ill and won't, perhaps can't, admit it.

Then there is the Harris couple, fiercely devoted to one another and yet the husband is forced eventually to place the lives of others before that of his wife and must make a choice that will not only save lives but possibly destroy Maggie. Van Lutyens, the only person willing to believe the intruding Doctor's wild claims about mutated weed life in the pipes, is absorbed by the plant while confirming his suspicions. Then there's Megan Jones, the strong-willed chairwoman whose faith in Robson and arrogant dismissal of the Doctor's claims are shattered when she is threatened by the invading weed.

But to top all this, are Mr Oak and Mr Quill, the two supposed engineers who are really the inside agents for the malevolent plantlife. Are they human? Were they human? They breath out gas hut seem allergic to oxygen – what happens to them? Unfortunately, the one complaint I have about the story concerns them. They are so well crafted, so evil and menacing, they do so much and yet they just fade away towards the book's end with no satisfactory explanation of their fate.

COMING INTO PRINT

Now then, just a bit of news to keep you informed. First, a quick look at the rest of this year's provisional schedule for the W. H. Allen hardbacks (paperbacks follow about three or four months later). June: *The Celestial Toymaker* (Bingeman and Davis). July: *The Seeds of Death* (Dicks). August: *Slipback* (Saward). September: *Black Orchid* (Dudley) and in paperback only, the Harry Sullivan solo book *War of Nerves* (Marter). October: *The Ark* (Erickson). November: *The Mind Robber* (Ling). December: *The Faceless Ones* (Dicks). January '87: *The Space Museum* (Jones).

If you have been wondering what has happened to *Vengeance On Varos* or *Attack of the Cybermen*, they seem to be on the way next year – written by Philip Martin and Eric Saward respectively. Also coming out in 1987 will be *The Romans* by Donald Cotton, probably the Robert Holmes Season 23 opening story (titled *The Mysterious Planet* at the time of going to press, but that is subject to change), Ian Marter's expose of violence *The Reign Of Terror*, *The Massacre* (John Lucarotti), and *The Sensorites* by no less than Nigel Robinson.

On the non-fiction side, July this year sees the first publication of *Travel Without the Tardis*, an American guide to UK locations used in *Doctor Who*. Having had a sneak preview of this, I can't say I'm all that impressed (some glaring omissions sadly) but a nice idea all the same. Then around September there's Peter Haining's third biggie – *The Doctor Who File* which, like Jeremy Bentham's *The Early Years*, will also be around in an expensive leather-bound limited edition.

◇ Gary Russell



THE
DOCTOR
WHO

*APPRECIATION * SOCIETY *

**THEIR TENTH
ANNIVERSARY**

AFTER THE FIRST TEN YEARS

The small group of fans who formed the *Doctor Who Appreciation Society* ten years ago little thought that their first ninety or so members would blossom into an impressive three-and-a-half thousand.

The initial intention was to gather together all those who really cared about the programme and affiliate their fan club with the BBC, produce a fan magazine for all the members, organise conventions and produce a monthly newsletter called *The Celestial Toyroom*. They met with astonishing success – BBC producer Philip Hinchcliffe and his script editor Robert Holmes were most co-operative and with the rapid growth of interest, the society was soon on the road.

The initial organisation remained virtually the same, although, naturally enough, most of the names first associated with the society have moved on to new pastures. At the centre of operations is an Executive, composed of departments, which have titles like Reference Department, Conventions Department and at the centre of it all the Co-Ordinator, whose task it is to ensure the smooth running of the whole operation. He also liaises with the BBC and other outside bodies, and is in many ways the focus of the whole operation.

The society is run on an amateur basis and if you are keen and able, it is quite possible to become involved in its organisation. The society newsletter provides a column of pen pals and carries adverts for amateur fanzines. It also carries offers of reductions on some outside merchandise.

CONVENTIONS

One of the most successful and important areas of the *D.W.A.S.* is its regular conventions. Usually held in large central hotels, these give a chance for the members to gather not only to meet the invited stars but also to meet and make friends with each other.

The Reference Department exists to supply members with a detailed information service – enquiries of all sorts are dealt with and the department produces a range of its own material, including story outlines, cast lists and one-off productions such as *The Making of The Five Doctors*. Until recently the society magazine *TARDIS* was a separate entity, but has now been incorporated into *The Celestial Toyroom*, while regular doses of fan-written fiction are dealt out from a separate publication called *Cosmic Masque*.



For all these services, members can expect to pay £8 a year, although convention going and *Doctor Who* purchases will eat up a lot more.

Most members are generally satisfied with the service they receive, although as in any fan club run on an amateur level, there are cases of disagreement, inflated egos and the odd disappointment such as the cancellation of a convention or the late delivery of a magazine.

For many of the keener fans, it is an excellent chance to mix with other like-minded people. Some couples have even met and married through the society, one in particular proposing to his future bride over the mock TARDIS console in the Blackpool Exhibition. There are many local groups in the society – regional divisions where fans of a particular area hold regular meetings with each other, usually in someone's house. These local groups are organised by a leader, under an overall Executive supervisor.

MEMBERSHIP

Fandom is a very special area of the *Doctor Who* world – it can bring great rewards and great drawbacks. It is undoubtedly both time- and money-consuming, and there is also an irritating amount of apathy among a large number of the members, who like to complain but don't like to do anything about the object of their irritation.

Cliques form as easily and as quickly as they do in any other environment, and the members are predominantly male. Very few girls seem to be attracted to the fan side of the programme, although it is a situation which is changing. Age ranges tend to be based from about ten to about twenty, with a few members older than twenty-five.

Considering its rather basic origins, and considering the entirely voluntary nature of the work put in by those who run the Society, *D.W.A.S.* has come a long way in its first ten years. Everything it produces is of a semi-professional standard and it has the advantage of being organised by fans for fans. Earlier last year when the postponement was announced, the Society acted admirably in neither over-sensationalising the issue nor underplaying it. The current Executive enjoy a good relationship with the BBC, which results in all its news coming directly from the production office.

Whether or not to join *D.W.A.S.* is a very personal issue. For a fan eager for a more intensive exposure to his or her favourite programme it might well be a sound move. For others it could result in over-exposure. One thing can be said, though – the future of the *D.W.A.S.* appears very secure.

Richard Marson.



DWAS - THE NEXT YEAR

Ten years gone and going on strong - that is my belief in the future of the *DWAS*. The last year has been bereft of news, ideas and most of all the programme itself. This has, almost inevitably, led to questions being asked about the role of organised fandom, but the next year should see a great deal for the fan of the show.

Interest will obviously mount during the summer and the build-up to Season Twenty-Three and *DWAS* is gearing itself up for this, culminating in Panopticon VII being staged in London in early September. This will not be the only Convention staged in the next year - A smaller scale 'Early Days' event is to take place late in June and plans are already afoot for another to be held in Northern England in early 1987.

The *DWAS* will be able to offer a wider range of services than ever over the next 12 months, ranging from interviews and articles to merchandise offers; from its vast wealth of reference material to the liveliest, most informative newsletter available.

The next 12 months are going to be the most important ever in the history of *Doctor Who* and it will be vital that fans use their voice as effectively as in the past to publicise the programme. *DWAS* will be at the forefront of this in ensuring maximum coverage for the programme's return.

My message for the next year would be: enjoy the programme and enjoy fandom - if you are not already a member why not join *DWAS*? You will not regret it.

Tony Jordan, Society Co-Ordinator.

DWAS PANOPTICON VII COMPETITION

The competition will be open to all UK residents and the prize will be a weekend at the Society's Panopticon VII Convention being staged in London on the 6th and 7th September 1986.

This will consist of return rail travel to London, admission to both days of the Convention and single accommodation on the night of Saturday 6th September. The competition consists of three questions and a tie-breaker. No correspondence can be entered into and the judge's decision shall be final.

The questions are as follows:

- 1) Where was Panopticon VI held?
- 2) What is the real name of William Russell, who played the first ever male companion Ian Chesterton?
- 3) What was the first ever credited role that John Levene, best known as Sgt. Benton, played in *Doctor Who*?

The tie-breaker to be used in the event of more than one person correctly answering the questions is:

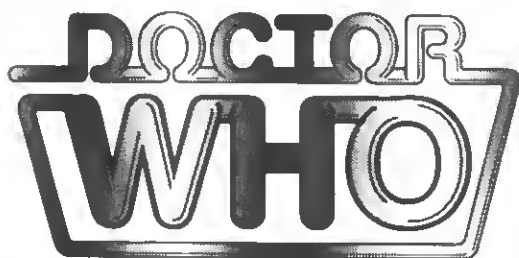
In not more than 15 words, say which person associated with the programme over its 23-year history you would most like to see at Panopticon VII and why.

The closing date for entries is 31st May, 1986. Neither past or present Executive Members or Assistants of the *DWAS*, nor employees of Marvel Comics may enter the competition.

All entries should be sent to:
PANOPTICON VII COMPETITION,
21 NORWICH ROAD,
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EXETER EX 4 2DW.

The winner will be informed direct.

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CONTINUITY BLUNDER

First off this month, the old problem of continuity rears its ugly head once again. This time it's in one of the more blatant forms. Interestingly enough, it is also from the Hartnell era, a time when continuity was fairly good, as there had not been that much to contradict.

The stories in question are *Mission to the Unknown* and *The Daleks' Master Plan* and the problem spotted by Stephen Harding of Lancing, West Sussex, concerns the tape recording made by Marc Cory just before he is exterminated by the Daleks on Kembel. In *Mission*, explains Stephen, we hear Cory making the recording, and it runs as follows: "This is Marc Cory, Special Security Service, reporting from the planet Kembel. The Daleks are planning the complete destruction of our galaxy. Together with the powers of the outer galaxies a war force is being assembled ..." and then, after a cut away to the Daleks searching for Cory "... if our galaxy is to be saved, whoever receives this message must relay this information to Earth immediately, it ... it is vital ... that defence mechanisms are put into operation at once, message ends."

Later on, in episode three of *Master Plan*, Stephen (the companion this time) plays the recording back only to find that the word 'Service' has been replaced with 'Agent', and the message ends after the word 'assembled', with the word 'and' appended to the end.

Why this apparent blunder should have been made is a mystery. Terry Nation was the author of both scripts and one would have thought they would have used the sound from *Mission* in *Master Plan*, but this would not appear to be the case. However, while we cannot explain the conversion of 'Service' to 'Agent', perhaps the message is cut short because Cory was in such a hurry to record it, he didn't

notice that the tape had run out when he was half-way through his message:

ADAPTED NOVEL

David Slade from Burnham-on-Sea, Somerset has written in asking about David Whitaker's novelisation of *The Daleks*. Was the televised story really like that, he asks, or did it continue from *The Tribe of Gum*? Well the answer is that it did carry on from *The Tribe of Gum*.

The reason why the novel of *The Daleks* starts as it does, is that it was the first ever *Doctor Who* novel to be written, and at the time there were no plans to publish any others. Therefore Whitaker could not write it as televised, because he had to make it a book in its own right, with a distinct beginning and end.

He therefore created an alternative beginning for the story involving the crash on Barnes Common and Ian and Barbara's discovery of the TARDIS and the Doctor. The novel follows the televised Dalek story fairly faithfully from about the start of chapter three.

QUIZ ANSWERS

Here are the answers to last issue's Quick Quiz (page 14).

1. *The Tenth Planet* introduced Cybermen to viewers.
2. Kate O'Mara (the Rani) is to appear in the *Dynasty* saga as Joan Collins' sister.
3. *Shada*.
4. Nicholas Courtney first appeared in the part of Bret Vyon in *The Dalek Masterplan*.
5. Victoria in *Fury From the Deep*.
6. *The Time Warrior*.
7. John Cleese.
8. There were six companions during the Davison era: Adric, Tegan, Nyssa, Turlough, Chameleón, Peri.
9. The Third Doctor (Jon Pertwee).
10. The Hartnell story *The War Machine*. ♦



U.N.I.T. THE MILITARY YEARS

Like most of the best innovations seen in *Doctor Who*, UNIT was not the creation of one man, but rather a piece of team thinking which evolved and became a fully fledged entity in its own right some two years after it was first thought of. The team responsible for launching UNIT onto an unsuspecting *Doctor Who* audience of 1968 were *Web of Fear* writers Mervyn Hoismon and Henry Lincoln and the story's director Douglas Comfield.

Hoismon explains the military presence in the story: "Henry and I had been asked to write a sequel to our first Yeti adventure and we decided we would like to use the Travers character again – this meant our story had to be Earth-based. We then got to thinking about the setting and we hit upon the London Underground as a kind of eerie backdrop to the Intelligence invasion plan.

"Having agreed on this and the idea of a virtually deserted London, we did need to have some other characters around – the obvious choice being the militia. It was Douglas Comfield who came up with the name as I recall, although Henry and I actually created the character of Colonel Lethbridge-Stewart."

Comfield was very much an army man, with a strong military background and it was in many ways his enthusiasm for the UNIT concept that made the idea take off so successfully. He liaised with the real army and researched the background to the fictional United Nations Intelligence Taskforce in as much detail as was possible.

The perfect foil for the towering figure of the Doctor, UNIT had instant hero appeal for the show's audience and showed the dramatically effective play of placing everyday characters against extraordinary events at its most striking.

Producer Peter Bryont was distinctly impressed with both the viewing figures this first UNIT story attracted and the level of favourable comment which reached his office. He goes on: "One has to take praise from one's colleagues with a bit of a pinch of salt, but your boss, the head of department, who actually hands out the cash to make the thing, can be and is – much more outspoken. So when my head of

Richard Marson details the origins and involvement of the taskforce UNIT...

U.N.I.T

THE MILITARY YEARS

◀ department said he liked the UNIT idea and saw a future in it, I was delighted because everyone in the office agreed that we should take it further."

A TIME OF CHANGE

Before the second UNIT adventure, several things were to change. The first came in the parting of the ways with Haisman and Lincoln, in a row over copyright. This could have prevented the character of the Colonel from being used in the new story, but happily this was avoided.

Derrick Sherwin had assumed the mantle of writer for the new story, although things had become very complicated as he explains: "There was a period around the making of *The Invasion* where I was literally the producer designate, departing script-editor and writer, too – which meant I was living breathing and sleeping the programme seven days a week.

"We'd asked Kit Pedler for a storyline for a new Cyberman story, but he was too busy to provide the whole script. We had to add two episodes to it as well, all of which I had to handle.

"The feeling now was that if *Doctor Who* was to continue, then UNIT had to assume a more regular role – they were just too good to waste. In fact, it was probably UNIT which saved the show's bacon, because by doing a completely Earthbound season with stock UNIT characters and uniforms, the budget would go much further than it would have in the creation of alien planets.

"With this vaguely in mind, we had a set of uniforms specially designed for *The Invasion*, which we felt would be more in keeping with the organisation's special status. In the event, that story was far, far too long, but the combined 'grabs' of the Cybermen and UNIT kept the audience interest bubbling along."

PERMANENT FEATURE

When the show moved into the 1970 season, UNIT were indeed to form a permanent fixture of the new series. Actor Nicholas Courtney was signed up on a two-year contract, but was still the only regular UNIT character.

Sherwin explains why this happened: "Nick was a natural and his character was a joy, so he was always

conceived of as an integral part of the UNIT set-up – hence his steady and somewhat swift series of promotions.

"But we did find problems getting him any regular side-kicks. One reason was that we didn't want to overload the thing with too many regular characters, because the format went against that. The other was that a likely character would be played by an actor who just didn't have that extra something which makes you sit up and think, 'How about him as a regular?' It was all very experimental; we weren't trying to force the thing too far, too quickly. As UNIT came into its own, my successors found actors of whom they were sufficiently fond to turn into semi-permanent fixtures."

Sherwin's successor was Borry Letts and it was Letts and his script-editor Terrance Dicks who were responsible for taking the seeds of the UNIT concept and turning it into one of the series' most enduring mainstays.

Having established UNIT, Terrance Dicks felt that now was the time to expand its on-screen regulars – hence the addition of Captain Yates. Benton, however, was a different story as John Levene, the actor who played him, explains: "I had been cast by Duggie Camfield as one of the Yeti in *The Web of Fear* and when he came to do *The Invasion* a little later, he remembered me and kept the part of Benton specially for me. I was delighted, as this was the first proper acting job I had been asked to do without having to audition first.

"I didn't think much more would come of it after that, but then the next season came up and they needed a UNIT chappie to deliver a few lines and generally pad out episodes that were under length. Someone remembered me and by the end of that season, I was under contract for the next series."

THE HUMOUR ELEMENT

Humour played a large part in the appeal of UNIT and this was to a large extent derived from the relationships between the three main UNIT men, the Doctor and Jo Grant, (who obtained her position in the organisation through some behind-the-scenes string pulling from a favourite uncle). Benton was always portrayed as strong and simple, slow to catch on to irony or sarcasm and the butt of most people's jokes. Yates had a dry sense of humour, relevant to his standing.

As the Brigadier, however, Nicholas Courtney stole all the acting honours,



with his superb portrayal of a man brought up in the best narrow-minded English tradition being forced to deal with events way beyond his scope of understanding.

The Jon Pertwee years, when UNIT was most to the fore, were extremely slick and action-based, partly because of the star himself, but also because of the up-tempo military background. UNIT provided gripping spectacle for *Doctor Who*'s viewers, as Captain Yates battled Autons, Sergeant Benton took on Ogrons and the Brigadier fought giant maggots on the Welsh



hillside. To a degree, this was pulp fiction turned into television, but it was done with a great deal of flair and wit, avoiding ghostly jingoistic principles or unnecessary violence.

Letts didn't like the uniforms that UNIT inherited from Derrick Sherwin's time, saying, "They looked as if they'd come from Mothercore", and one of the first things he did was to go back to the basic English army uniform with UNIT additions. Having phoned the Ministry of Defence to check that this would be accurate if UNIT actually existed, Letts was about to ring off,

when "The chop at the other end of the phone said, 'By the way, that fello you've got playing the Brigadier is absolutely spot on – we think you've got a few spies on to us. There are officers here who are just like him, down to the lost detail!' This pleased me, but delighted Nick Courtney still more, because coming from the real McCoy, it was a massive compliment."

LIMITATIONS

When the UNIT format was first proposed to potential writers for the series, it caused some consternation. Terr-

ance Dicks, as script-editor, was in the thick of things: "I remember people like Molcolm Hulke and Robert Holmes coming to me and saying, 'But, Terry, this is the most terrible limitation – it gives us two storylines, invasion from other planets or home-grown bod-dies.'

"At the beginning I think we managed to avoid the repetitiveness quite well, but like everything, there is a limit to how far you can milk the original idea before it becomes stale and loses its sparkle. So after a bit we began to restore the Doctor's ability to travel in time and space."

UNIT as a regular fixture had become a thing of the past by Tom Baker's first season. Richard Franklin had quit the part of Yates; Katy Manning had gone. With Pertwee leaving, the future was unsure, and it looked as if UNIT was to become history.

To maintain a link of continuity, however, Baker's first story retained the associations of his military-based predecessor. Incoming producer Philip Hinchcliffe and his editor Robert Holmes felt that UNIT had had its day, and it was time to get the show back into space again – particularly with the alien image of the new Doctor, a marked contrast to the English gentleman figure that Pertwee had projected.

The Android Invasion is officially the last UNIT story, writing out its shortest serving member, Harry Sullivan (Ian Marter), who had arrived the season before in *Robot*.

However, a tenuous link was maintained in *The Seeds of Doom*, which was to have featured Courtney again; however he found himself committed to a stage play.

After that, UNIT was referred to occasionally and characters re-appeared in subsequent scripts, the most famous being the appearance of the Brigadier in *Mawdryn Undead*. UNIT was undoubtedly a spark of genius which raised the programme from the doldrums but which, by its end, had become a bit repetitive and uninspired.

A spin-off series entitled *The Men From UNIT* was once proposed but this never got the go-ahead, largely because of the budget that would have been involved. As for UNIT returning to the show now – well, producers are usually loath to copy their predecessors, so it's unlikely, but the odd one-off is not impossible. As the old saying goes, only time will tell. ▶

The Web of Fear – (six episodes, 1968.) Written by Mervyn Haisman and Henry Lincoln. This story pitted UNIT against the awesome strength of the Great Intelligence and their deadly pawns, the Yeti, concluding in a spectacular battle in London's Covent Garden. Colonel Lethbridge-Stewart was first seen in episode three.

The Invasion – (eight episodes, 1968/9.) Written by Kit Pedler and Derrick Sherwin. This time round, it was the Cybermen who sought to overcome Earth, infiltrating London through the sewer network. UNIT won the day, but only with help from missiles and a strange man called the Doctor.



Spearhead From Spoce – (four episodes, 1970.) Written by Robert Holmes. Autons – terrifying, faceless creatures with an affinity for plastic, a new regeneration for the Doctor and Liz Shaw's arrival on the scene all caused trouble for the confused Brigadier in this classic and nightmarish tale.

Doctor Who and the Silurians – (seven episodes, 1970.) Written by Malcolm Hulke. A different menace this time – reptilian creatures, the Silurians, attempted to claim back what was once their planet. The Doctor was appalled when the Brigadier blew up the Silurian base, rather than risk betrayal from the creatures.

The Ambassadors of Death – (seven episodes, 1970.) Written by David Whitaker and Malcolm Hulke. The Brigadier faced twist upon twist in this story, which witnessed xenophobia run riot in the army and nearly caused a disaster for Earth. Luckily for Earth, the Martians were patient, and the day was saved at the last minute.

Inferno – (seven episodes, 1970.) Written by Don Houghton. UNIT were doubled up in this story – featuring in both the

THE COMPLETE GUIDE TO UNIT IN DOCTOR WHO

ordinary and the parallel world of this frightening adventure. In the parallel world, Benton is transformed into a slaving Primord, while Liz Shaw shoots the Brigade-Leader (Brigadier).

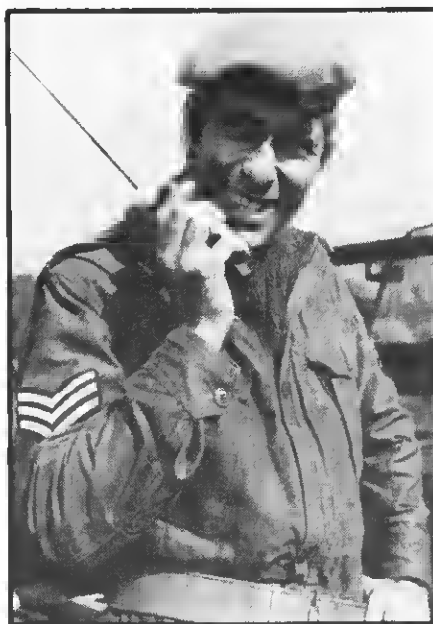
Terror of the Autons – (four episodes, 1971.) Written by Robert Holmes. The Autons were back, this time with the help of the Master, who was to give UNIT many a headache over the next few years. Also new were Jo Grant and Captain Yates.

The Mind of Evil – (six episodes, 1971.) Written by Dan Houghton. UNIT were really put to the test in this yarn which had them dealing with escaped convicts, alien mind parasites and a missile of deadly nerve gas.

The Claws of Axos – (four episodes, 1971.) Written by Bob Baker and Dave Martin. UNIT found themselves at the centre of another alien invasion, this time from the organic horrors, the Axons, hideous globby creatures who caused many casualties among the Brigadier's men.

The Doemons – (five episodes, 1971.) Written by Guy Leopold. This story took our heroes to a quaint English village where daemonic goings-on were threatening the locals. This was the famous occasion when the Brigadier commanded: "Chap with wings, five rounds rapid!"

Day of the Daleks – (four episodes, 1972.) Written by Louis Marks. UNIT at last came up against the Doctor's most celebrated enemy, as well as their lumbering henchmen, the Ogrons. World peace and the future were at stake – and the Brig, Yates and Benton were in the thick of things.



The Time Monster – (six episodes, 1972.) Written by Robert Sloman. Instead of enemies from other worlds, UNIT found themselves fighting Cavaliers and Roundheads in this story which involved them in time distortions, and held them inactive for several episodes. Benton was even reduced to his former self – as a baby!

The Three Doctors – (four episodes, 1972/73.) Written by Bob Baker and Dave Martin. UNIT headquarters and most of its personnel were transported to the terrifying anti-matter world of Omega in this epic in which the Brigadier found himself dealing with not one, but two Doctors.



The Green Death – (six episodes, 1973.) Written by Robert Sloman. Jo Grant left UNIT in this adventure, which had the Brigadier battling giant maggots, Yates fighting mind control and Benton developing a taste for fungus soup!

Invasion of the Dinosaurs – (six episodes, 1974.) Written by Malcolm Hulke. This time around, UNIT faced dinosaurs on the streets of London, as well as a traitor from their own ranks – none other than the idealistic Captain Yates, who was fooled by the real baddies of the story.

Planet of the Spiders – (six episodes, 1974.) Written by Robert Sloman. This marked the beginning of the end for UNIT as Jon Pertwee bowed out, Yates left and a new Doctor arrived.

In the meantime, there was plenty of action with one spectacular chase taking place over the best part of a whale episode.

Robot – (four episodes, 1974/75.) Written by Terrance Dicks. The Giant Robot proved a near deadly foe for UNIT and the newly regenerated Doctor, but with help from Surgeon Lieutenant Harry Sullivan, the danger was ultimately overcome.

Terror of the Zygons – (four episodes, 1975.) Written by Robert Banks Stewart. The last time we saw the Brigadier in action, this story pitted UNIT against the Zygons and their ferocious pet the Skarasen.

The Android Invasion – (four episodes, 1975.) Written by Terry Nation. This was the story which saw UNIT fade from the series, in a sadly unspectacular tale involving a nasty alien called Styggron.

FRANK BELLAMY

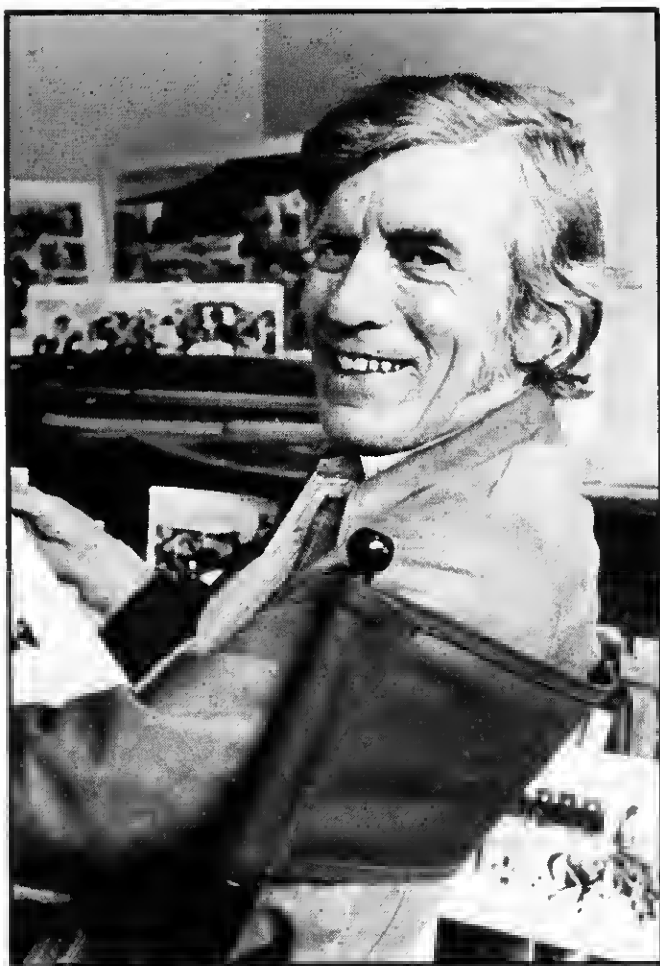
FRANK BELLAMY – Selected *Doctor Who* illustrations, introduction and a commentary by his son, David.

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Frank Bellamy was born in Kettering, Northants, in 1917 and after being demobbed from the army at the end of the war returned to work in a Kettering art studio. To fulfil a lifelong ambition he landed a job in a Fleet Street art studio two years later, despite his lack of formal training. In 1953 he went freelance and his long, creative relationship with the picture strip began, establishing his style and reputation through a variety of remarkable full colour strips for the famous *Eagle* comic, for which he worked from 1957 until 1966. Later work included illustrations for the *Radio Times* and *Sunday Times Magazine*. He was a Fellow of the Society of Industrial Artists and in 1972 received 'Best Foreign Artist' award from the American Academy of Comic Book Arts. He died in 1976, remembered as a true original with a secured world-wide reputation as one of the greatest dramatic illustrators we have seen.

Frank Bellamy and *Doctor Who* were a unique combination that began in 1971 when David Driver, then Art Editor of the *Radio Times* commissioned him to illustrate a two and a half page picture strip to accompany a feature on the Time Lord. His bold dramatic style was ideal for portraying the adventures of the Doctor and this was to be the start of a long running series of *Doctor Who* artwork he completed for the magazine, his last



FRANK BELLAMY

contribution being made in 1976. Many of the illustrations were reproduced little more than postage stamp size and as Bellamy always preferred to draw as close to same size as possible, it is extraordinary that he was able to produce worthwhile cameos with this restriction imposed upon him.

It is commonly believed that Bellamy, in addition to a number of individual montages, illustrated the entire ninth, tenth and eleventh seasons of the *Doctor Who* programmes. In fact some occasional drawings for the ninth and tenth seasons and the entire eleventh season were the work of other illustrators in 'the style of' Bellamy who was himself unavailable at that time.

Frank Bellamy also completed three full colour feature illustrations and a full colour cover, 'The Day of the Daleks' which was the first of only two *Doctor Who* artwork covers for the *Radio Times*, the other being for 'The Five Doctors' by Andrew Skilleter in 1983.

From the commentary by David Bellamy:

All his life he was particularly interested in films and when he first started work at a local studio in Kettering in the 1930s he designed film posters for the popular gangster movies of that era. The main highlight of the week was going to his cinema and seeing these exciting images appear on the screen. I am convinced he was influenced by the use of the close-up and the various action sequences of his particular favourites, the Humphrey Bogart, James Cagney gangster movies. They were rather dimly lit and atmospheric and I particularly remember he said he liked his work to convey more than anything else a sense of atmosphere. Through a very clever use of lighting he was able to achieve this, giving extra drama to his work that was very much a part of his style. To avoid a technicolour appearance in his work, he would subdue many of the coloured inks and use a limited colour scheme. In the black and white work there is a

clever use of shadow and in some instances he would try and put in the very least that he could and yet still convey the maximum impact.

He would see things from ground level, bird's eye view, wide angled lens, telephoto lens – he seemed to have this way of looking at subjects from about a dozen differing viewpoints instead of the normal eye level from which the average person would take a photograph. I cannot help speculating what a good combination somebody like Steven Spielberg and my father would have been and I think he would have liked to have directed films but never thought of it as anything more than just a fantasy, although he certainly had dreams which he recalled as mini-films.

My father's method of tackling his work was in many ways quite bizarre. Starting with a piece of clean white CS10 line board he would sketch away very loosely in a soft pencil and in his own mind he must have been visualising the image, for there was nothing really worked out beforehand, nor any tracings that I recall. When he had this rough, soft image on the board, he would start inking in areas with a dip pen which he found very handy to use because he liked the flexibility of the nib. In this way he would build up the picture and at a particular stage it would suddenly become a wonderful piece of black and white illustration.

When every single aspect of it was, in his eyes, technically finished and did not require any blurring of highlight areas, he would then apply the rotting coloured inks. He limited himself to vermilion red, ultramarine blue and yellow and these he would mix very carefully in a palette containing about sixty sections. He knew his own colour ranges and worked very, very quickly with large sable brushes, lots of blotting paper and cotton wool and would do what was almost like an incredible magic trick – an illusion – suddenly things would appear that were unbelievable.

Working at such an astronomical speed meant that he could convey his idea straight from his brain to the actual board itself in the shortest possible time. I never saw him labour on anything – it was a 'to the point' way of illustrating that is rather hard to describe. I particularly remember him working on the 'Doctor Who and the Loch Ness Monster', where Tom Baker is saying 'We're dealing with a monster that is not of ordinary flesh and blood – there is an area of red at the back of Tom Baker's head and I recall this being flashed in – really whizzed in – it came through many years of just being an illustrator from the minute he woke up to the minute he went to bed.

All the work he did on *Doctor Who* was done at this incredible pace. The deadlines were short but he seemed to be able to do things in a couple of hours.

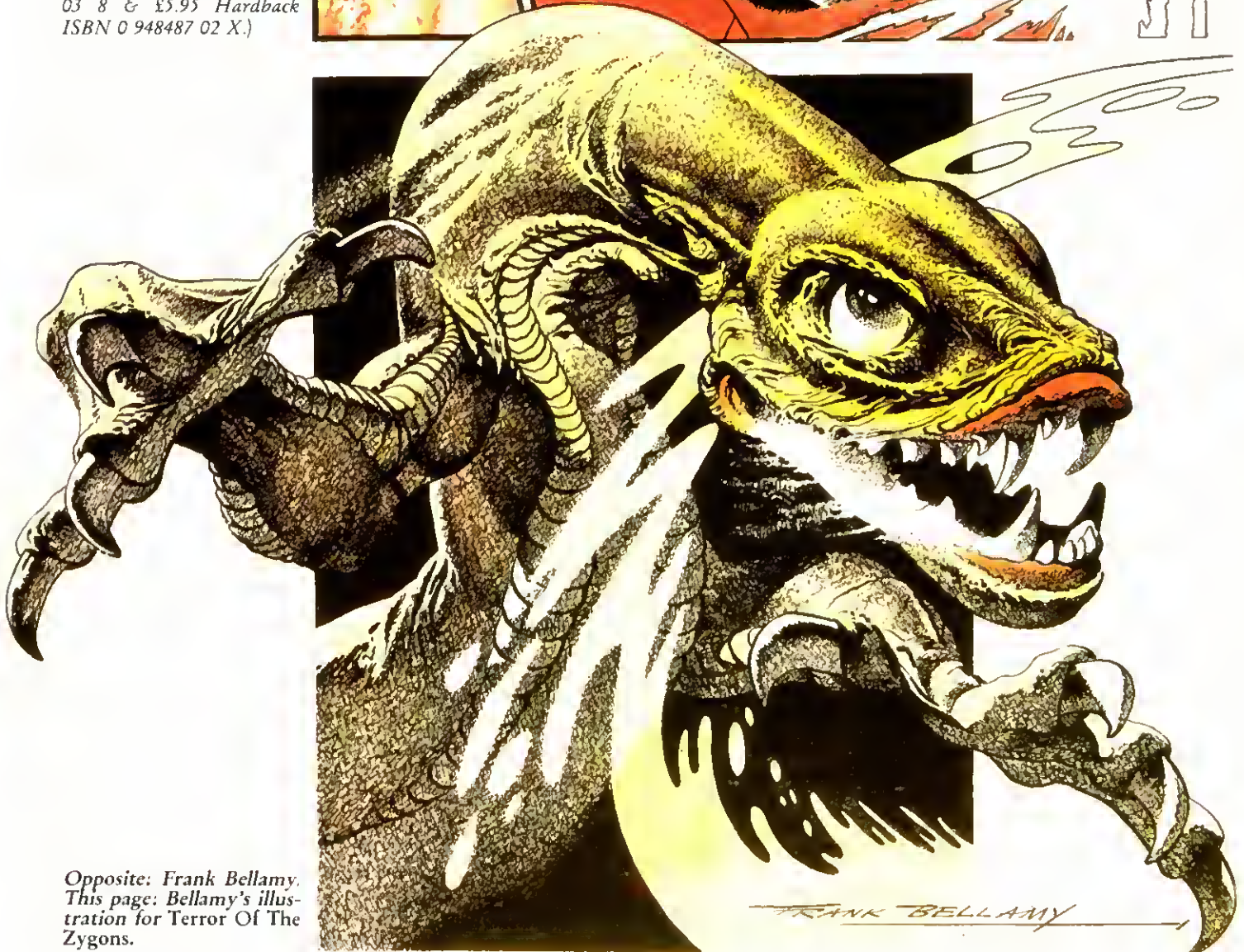
The *Radio Times* would send a photographic reference for the illustration and this was laid on the side of his drawing board and occasionally looked at, as my father liked to get the essence of the photograph and then illustrate what he felt were the most important elements. I never observed him comparing the photograph with his artwork to see if it tallied up. It was a very instantaneous technique.

Whilst working he used to play tapes of film music as background – he felt that this produced the right mood for creating the drama of his work, and each of his illustrations had a suitable musical accompaniment to their creation.

Although he wasn't particularly thrilled by science fiction my father's creations in that field were ahead of their time, as he saw things in a totally different light to other illustrators and seemed to have an almost visionary approach to what he was doing. The world gone by was his preference and when he illustrated Robin Hood or anything medieval he found the fascination of that era far more intriguing. The past was infinitely more attractive to him than a seemingly dismal future with computers and gadgetry which left him unimpressed.

When he drew the *Doctor Who* front cover of the *Radio Times*, Jon Pertwee, who was portrayed with the Daleks, saw the original piece of artwork in the *Radio Times*' offices and he left a note saying, 'I really thought it was a wonderful piece of work', which was passed on to my father.

The full account of Frank Bellamy's life and working methods, along with many more Doctor Who illustrations, is contained in *Time-view, The Complete Doctor Who Illustrations Of Frank Bellamy*, published by Who Dares Publishing, 3 Durrant Road, Bournemouth, Dorset BH6 3NE. (£3.95 Paperback ISBN 0 948487 03 8 & £5.95 Hardback ISBN 0 948487 02 X.)



Opposite: Frank Bellamy. This page: Bellamy's illustration for *Terror Of The Zygons*.

Doctor Who has always been a predominantly video taped production, with *Spearhead From Space* the only story made entirely on film.

Nevertheless, location filming has played an important part in the series, with its advantages of realism, and locations as diverse as Hammersmith and Lonzorote.

Richard Marson explores the delights and difficulties of going on location over the years.

On Location



Back in 1963, producer Verity Lambert had to make virtually the whole of her first season within the limits of tiny studios, with no more than six sets jostling for space with the cameras and technicians.

Then, at the close of the season, some tentative filming was permitted. Pretty basic by today's standards, it was nevertheless a trendsetter. Much of the footage was of William Hartnell's double striding across fields with his back to the camera – Hartnell being too busy for the day's filming schedule, and although it was so limited, the story – Dennis Spooner's *The Reign of Terror* – benefited from the breathing spaces it created away from the main action.

Encouraged by this, Verity Lambert scheduled the programme's first major shoot in *The Dolek Invasion of Earth*. The initial scenes were shot just around the corner from the *Doctor Who* studios, in Hammersmith, while the scenes of Doleks in the centre of London had to be filmed at first light one Sunday morning. During the black and white era, indeed right into the early Seventies, the number of takes per scene were extremely limited. This is why, in the back of Dolek controlled London, a car can clearly be seen gliding along – not something which would be allowed today.

An indication of how hard the programme's crew were required to work is the schedule of location work under-



tion



Bringing a breath of fresh air to the series, location filming, on the doomed Shoda (main pic); City of Death (below left); Pyramids of Mars (below) and Full Circle (above).

token for the 1970 story *Inferna*, which was allowed only four days' filming for a great deal of screen time – director Douglas Comfield having to overage forty to forty-five separate shots a day. This was no mean feat as each time a scene is filmed a location, for each different angle or close-up, the director has to re-position the camera and start the scene all over again. Obviously, this is because he only has one camera, as opposed to the minimum of four in the studio. Occasionally, more film cameras will be provided, as in *Spearhead From Space* and *The Daemons*, to allow for as much to be shot as quickly as possible.

After *The Dalek Invasion of Earth*,



there were only two further location shoots that comprised more than a day's filler material. The first was for *The War Machines*, the second for *The Smugglers*. For *The War Machines*, filming was sanctioned because it was the first main Twentieth Century story and the *Doctor Who* team filmed for a few days in London's Covent Garden market, Fitzroy Square and the surroundings of the newly built Post Office Tower.

The problem was that as the seasons averaged forty weeks in the Sixties, there just wasn't the time for much outside filming. Usually, while the cast were in studio with one story, the director of the next show would be on location, shooting a few scenes with the actors hired for his adventure alone. Then on their supposedly free Sunday, the regulars would arrive to shoot their dialogue scenes in close-up – all the long shots being achieved with the use of doubles. By the end of the week, the first episode of that story would be in the studio.

It was a gruelling process which exhausted the regular cast and imposed limits on writers, who couldn't have the regulars in outside scenes for more than a few minutes. However, while *Doctor Who* was being screened so frequently there was no alternative.

The Smugglers was only allowed its week on location in Cornwall because the series itself was off the air at the time, and this was planned as the first story of a new season.

For the same reason a sizeable location shoot could be mounted for *The Abominable Snowmen*, which took the show to Wales. By the time Patrick Troughton arrived, location shooting had become increasingly important, as part of the implicit wish of the new producer Innes Lloyd was to ▶



see the show take on a more action-based format.

The system of doubles for the regulars had to continue, but new directors had anything from three days to a week on location before they started an rehearsal for their first studio — thus in some weeks one *Doctor Who* crew would be out filming, while another would be in rehearsal in London, and yet another prepared for their shoot. It was confusing but it gave the episodes a glossier look.

For Highland Scotland, the team went to Frensham Ponds (seen before as the plains of Tray in *The Myth Makers*), a marshy locale dressed to look like battle-torn Culloden by use of dry ice smoke and carefully placed canifers and brocken. For *The Underwater Menace*, the crew went to the coast at Portland Bill, near Swanage in Dorset and for *The Faceless Ones*, three days' shooting took place at Gatwick Airport, in and around the hangars there.

However, halfway through Troughton's tenure, the regular cast rebelled through near exhaustion — they said they couldn't continue giving up their only free day to film their close-ups on location. The *Doctor Who* team rescheduled and filming was arranged to avoid using the regular cast where possible, or to take place mainly in the studio.

It was at about this time that Barry Letts, directing *The Enemy of the World*, suggested to Troughton that the *Doctor Who* season be reduced in length from forty weeks to twenty-six, thus giving plenty of time for everyone to think and for the location filming to be properly achieved.

This suggestion was taken up in time for Jan Pertwee's first season, most of which Letts ended up producing. "So", he says, "I'd done myself a tremendous favour."

Location filming is always seen as the chance to do scenes which are action- rather than dialogue-based and there is a set of reasons for this, explained by director Derek Martinus: "The pressure is to keep all the drama, the dialogue and conflict to the studio, and to get all the action stuff — stunts, ambushes, fight scenes, car chases, done on location. This is because there is hardly ever any rehearsal before filming; you just turn up and do it."

"Consequently, if you do all the action on location, where you have the time and space to be adventurous



Pyramids of Mars: Tom Baker and Elisabeth Sladen enjoy an increasingly rare amount of location filming.

and doing, then you will have time to rehearse all the dramatic bits before going into the studio. You can't do good fights in a studio and it's rare to do good unrehearsed drama on location. Besides, you want to show your location off and say, 'Look at this, we've spent same money, doesn't it look good and isn't it exciting?'"

Jon Pertwee's *Doctor Who* was the epitome of this approach, with location shooting being used to set up brilliant battle scenes and stunning stunts — which need plenty of planning, time and the ability to have several takes — something just not possible in the black and white era. Even so, the amount of time allowed to film was usually only five days per four episodes, which meant twenty to twenty-five minutes of material shot on location.

The average amount of finished film after a day's work is five minutes — compared to fifteen to twenty-five minutes in a studio day. This is one of the reasons why filming is more expensive than studio video taping. The

other is that once used, film stock cannot be used again, while video tape can.

The costs of transporting a whole cast and crew miles away from London is also much more costly than staying within the confines of Television Centre, which is not only in London, but which also has catering, props etc. in ever-ready, permanent supply. There are no hotel or transport bills and, of course, the weather is no problem in an electronic studio.

The quirks of scheduling mean that *Doctor Who* is and almost always has been in production during the cold winter months, and this is inevitably reflected in the number of days spent under the cover of umbrellas waiting for rain to clear.

In some cases — *Mork of the Ronin* was a recent example — the team have to admit defeat and return to shoot another day. In other cases they can't afford to re-shoot, so some scenes either have to be simplified or rewritten for the studio. If an exterior location is overused in the script, the whole thing might be attempted in the studio — *Kinda* being one case of this.

It was during the inflationary 1970s that filming began to become less and less of a requirement in the production of *Doctor Who*. All the Jon Pertwee stories but two had featured some exterior work, most of it quite substantial location shoots. By the arrival of Tom Baker, however, the rising price of petrol alone meant one limitation on the location filming mounted for the series – distance. No longer would the crew be able, in one season, to go to Wales, Kent, Burnham-on-Crouch and the many other locations witnessed in the tenth season.

Tom Baker's first season was the last to witness such location filming and even that was curtailed. *The Sontaran Experiment* broke new ground in being entirely videotaped on location over five days in the October of 1974. Video tape was better than film in several ways – it was cheaper, more lightweight, and the director didn't have to wait for the film to be processed to see what he was shooting. Added to that, ten minutes of usable material could be made in a day, as opposed to five minutes with film.

However, film was not abandoned, as many directors still preferred the subtler lighting and visual sensitivity of film, which does tend to make the harsher, brighter tones of tape look a little crude.

Increasingly, stories were confined to the studios to allow for visits to expensive locations like Portmerion and for the increasingly rare luxury of night shooting, with all its drawbacks of overtime. (*Talons of Weng-Chiong* and *Image of the Fendahl*).

Location filming is certainly not without its hazards. During work on *The Hand of Fear*, director Lonnie Mayne was dismayed to watch a hugely expensive BBC film camera destroyed in an explosion which it was meant to be filming! The other main drawback which is particularly common with location work is that writers very rarely know the location in which their serial is going to be filmed. As a result, they are prone to scripting scenes which have to be rewritten before a team can film in the location found.

Sometimes writers do actually visit their location as part of their research; for instance Bob Baker and Dove Martin went along to view the nuclear power plant complex they envisaged for their serial *The Hand of Fear*, while

more recently both Amsterdam in *Arc of Infinity* and Lonzorote in *Planet of Fire* were thought of before the scripts were written. The writers involved worked from photographs and the directors had subsequently to alter certain scenes to fit the location, or to use it to better effect.

For the story which the current production team had planned to film in exotic Singapore, BBC production manager Gory Downie had travelled to the country to tape on a domestic machine some of the locales which Robert Holmes could then, if he wanted, have used in his plot.

The limits to distance discussed above were the reason for the in-house rule which imposed a virtual ban on any filming which took place more than twenty-five miles out of Ealing. This is one of the reasons why *Doctor Who* always seems to end up in a gravel- or sandpit somewhere in the expanse of Buckinghamshire or Essex, although the other reason is due to the limited ideas put forward about alien cultures and terrains.

If the script says a planet is bleak and rocky then the chances are a gravel pit will be ideal. If it is lush and humid, it tends to get stuck in the studio, although there are spectacular exceptions, such as the filming for *Full Circle*, which took place in Block Park in the height of summer, 1980 and consequently looked both lush and humid.

The 1979 excursion to Paris to film scenes for *City of Death* was the first time *Doctor Who* had stepped outside Britain, but thanks to the costings supplied by the then production unit manager John Nothton-Turner, it cost the team little more than it would have to shoot in England. Sadly, some of the best location work from the same season, undertaken for Douglas Adams' *Shada*, was never seen due to that story's cancellation, although some of the beautiful Cambridge footage did escape into *The Five Doctors*.

When the current producer arrived on the scene, he decided that inflation being what it was, he would rather spend money on good sets and actors than on a few days' unnecessary but traditional filming. Thus several of his first shows featured no location material whatsoever, or made very limited use of the facility. Part of the reason was his innate dislike of alien planets that look just like another English gravel pit.

This ambitious move generally, if not

always, paid off. The pressure was placed on designers to make their studio sets as convincing and as colourful as possible and where possible, this challenge was met. When filming was necessary, it was usually accomplished in style – the beautiful vistas of *The Visitation*, *Black Orchid*, *The Two Doctors* and *Mork of the Ronispring* to mind. The unusually distant location of Wales for *The Five Doctors* was permitted because of the special nature of the story and the results were well worth it.

For *Doctor Who*, location filming has become less important than it was fifteen years ago. The cycle of television drama has moved increasingly towards drama and characterisation, while helicopter chases and big battle scenes are simply not feasible on today's budgets. The result has been a slight slackening of pace in storyline but an increased sophistication and awareness of plots.

Technical resources and studio space mean that more can be accomplished than was possible in earlier days. Time, ever at a premium on a show like *Doctor Who*, has increased, in that each four-part story now over-ages six days in the studio – which means more time for indoor fights and action scenes, such as those involved in *Vengeance on Voros* and *Time Lash*.

Film still has a role to play in the production of the programme. When used, it is a great enhancement of the enjoyment of any story, as it gives a kind of realism and scope that a season of entirely studio-bound adventures just wouldn't be able to manage. The increasing use of foreign locations also demands the use of film and the results are always impressive.

The future may well see film giving way increasingly to video tape cameras on location. Indeed, the only other BBC drama series with the scale of *Doctor Who* – namely the Sunday classics serials – have already gone over to total use of location video. Even so, film has been an important liberating medium for directors over the years, and has played a major part in the visual impact of a great many of the best *Doctor Who* episodes.

A book about *Doctor Who* film locations entitled *Trovels Without The TARDIS* is soon to be published by W.H. Allen. It will concentrate on a guide to all the areas of the British Isles used in shooting the series' exterior scenes. ♦



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NICOLA BOWS OUT

As you will have gathered, Nicola Bryant is to leave the series midway through the next season.

As Peri, Nicola has been an integral part of the *Doctor Who* world for the last two years, and her role has won her legions of fans. Originally, Nicola was to have remained with the series for at least another whole season but the postponement put pay to that. Now both actress and production team think it's time for a change, with Nicola running the risk of becoming too identified with the part – something which she understandably wishes to avoid in view of her career.

It is not yet known how Nicola will bow out, although it is predicted to be both exciting and original. Peri's departure will leave room for new girl Bonnie Langford, as Melanie.

NEW SEASON NEWS

Story one of the Twenty-Third season is a four-part script from Robert Holmes. It carries the intriguing working title of *The Mysterious Planet* and is to be directed by a newcomer to the series, Nicholas Mallett, whose previous credits include segments of the BBC's popular *EastEnders* and the drama series *Black Silk*.

As with all the stories for this season, there will be a certain amount of location filming for the adventure which goes into the studio in April. Following this, story two, as yet untitled, will also be a four-parter, this time written by Philip Martin. It will feature the promised return of actor Nabil Shaban in



THE DOCTOR REGENERATES – US-STYLE

The Chicago Convention of 1985 was the scene of the first appearance of Roger Mueller, the actor chosen to portray the Doctor in the stage play, *Doctor Who – The Inheritors of Time*.

The play, by John Ostrander, is planned to premiere on 14th May in Chicago and fans at the convention showed great interest in the project.

his superb role of Sil and indications are that it will contain one or two surprises for fans of the programme.

Finally the six-parter promises to be a spectacular conclusion to this season. The stories will be made in order of broadcast and are coded 7A, 7B and 7C.

LATE NEWS

Some late news has just reached us at the Doctor Who Magazine. Story two of the season is to be directed by old hand Ron Jones, fresh from his stint at the *Crossroads* motel.

Ron, who was interviewed by the magazine back in issue 101, started his *Doctor Who* career with the two-part *Black Orchid* and went on to direct, among others, the classic *Frontios* and *Vengeance On Varos*.

MISTAKE TIME

Just time to include a correction to the Maloney/Martinus interview which appeared in issue 108. Reader Patrick Blumer wrote in to query part of the text which stated that *The War Games* had been written with Terry Nation. Actually, Maloney was referring to Terry (Terrance) Dicks – thus the confusion. Apologies to all who were puzzled.

WHOCARES – IN BIRMINGHAM

As part of their Keep Britain Tidy drive, the Birmingham Campaign has chosen *Doctor Who* as their theme.

The event is to take place on May 1st, in Birmingham's Chamberlain Square and

appearances by the following actors have been confirmed at the time of going to press: Patrick Troughton, Jon Pertwee, Richard Franklin, Janet Fielding, Anthony Ainley and Nicola Bryant.

The Keep Britain Tidy Group hope to add more *Doctor Who* celebrities to this list before the day – and to see as many *Doctor Who* fans as possible on May 1st.

WHERE THEY ARE NOW

Louise Jameson should be gracing our screens in another series of the detective show *Bergerac* later this year, with directors for the new run scheduled to include two of the best *Who* maestros, Graeme Harper and Michael Briant. Meanwhile, former producer Terrance Dicks and director Barry Letts are moving on to attempt a major new serialisation of the classic Dickens novel *David Copperfield*, to be screened in the autumn.

Ex-writers Robert Banks Stewart and Mervyn Haisman are working as producer and script-editor, Banks Stewart on a new series, *Call Me Mister* and Haisman on the second run of *Strike It Rich*. Bob Baker, another long-serving writer, is the script-editor of the *Call Me Mister* series. Recently, Peter Moffatt joined ex-*Who* colleague Matthew Robinson as a director on *EastEnders*.

DID YOU KNOW?

To round off this month, another piece of fascinating trivia connected with the show. Although the first producer of the series Verity Lambert is today famous, she was not actually the first choice for the job. That honour went to Rex Tucker, who wasn't able to take the show on, although he did direct a story for the series in 1966 – ironically the lowest rated story ever. Yes, you've guessed it – *The Gunfighters*.

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EPISODE TWO

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AND SO, WHEN HE FIRST CAME ACROSS THIS CREATURE, HE SAW NOT A SAVAGE, FERAL BEAST, BUT AN INTELLIGENT BEING — FILLED WITH FEAR... AND SADNESS. HE HAD BEEN SO CERTAIN.

GRUDGINGLY HE ADMITS TO HIMSELF HE HAS BEEN WRONG BEFORE!

SCRIPT: SIMON FURMAN
ART: JOHN RIDGWAY
LETTERS: ANNIE HALFACREE
EDITOR: SHEILA CRANNA.



BUT PERHAPS THIS TIME...



HIS FAITH IN HIS OWN INTUITION IS JUSTIFIED.

GAAAAK!



WHAT IN THE --?

GNN--!



CHAE! OBEN! DON'T JUST STAND THERE, YOU FOOLS... SHOOT THE BRUTE!



BUT COMMANDER MON... THE PRISONERS?



IDIOTS! INCOMPETENTS! THAT'S TWICE NOW YOU'VE LET THAT CREATURE SLIP THROUGH YOUR FINGERS. WE'RE ALL DEAD MEN IF WE DON'T DESTROY THAT THING!

ER, SHOULD WE PURSUE IT?



NO. THIS BEING IS EVIDENTLY IN LEAGUE WITH THE BEAST. BRING HIS COHORTS, WE'LL INTERROGATE THEM BACK AT THE BASE.

ONE WAY OR ANOTHER, I'LL HAVE MY CULPRIT...

PERHAPS WE CAN PIN HER DEATH ON THESE THREE INSTEAD. A MULTIPLE EXECUTION IN THE NAME OF WAR-LORD MACKAL MAY YET SAVE US.



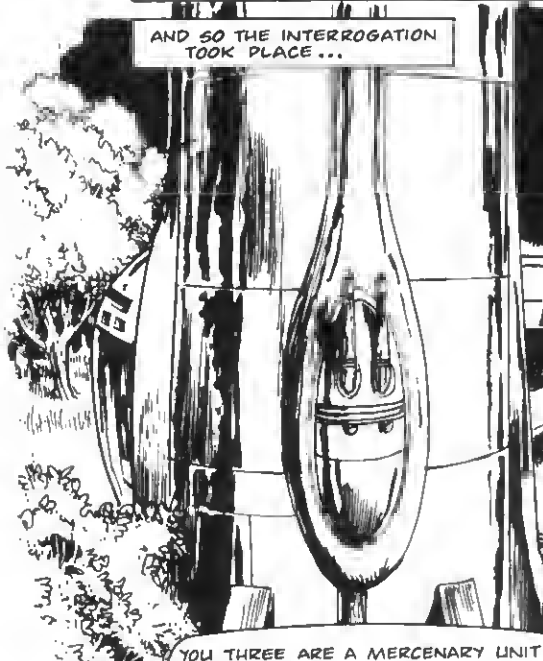
THE TWO PARTIES REUNITED AND MADE THEIR WAY BACK TO THE COMPOUND...



... THEIR SEARCH FOR THE BEAST ABANDONED.



AND SO THE INTERROGATION TOOK PLACE...



ONCE MORE — YOU CONTROL THAT BEAST, YOU ORDERED THE DEATH OF THE LADY IRNA.



YOU THREE ARE A MERCENARY UNIT EMPLOYED EITHER BY A PLANET THAT HAS ALREADY SUCCEMPTED TO MACKAL'S MIGHT, OR — MORE LIKELY — ONE THAT WILL SOON FALL, WHEN THE ARMY'S ADVANCE CONTINUES ONCE MORE ACROSS THE GALAXY.



AND THE BEAST. HMMM, YES, THE BEAST IS A PREDATORY ANIMAL NATIVE TO YOUR WORLD, IMPORTED WITH THE PURPOSE OF SLAYING MACKAL'S LADY AND HALTING THAT ADVANCE.

LITTER NONSENSE.

WE ARE THREE TRAVELLERS WHO ALIGHTED UPON THIS PLANET UNDERSTANDING IT TO BE PEACEFUL AND UNINHABITED, SEEKING ONLY A BRIEF RESPIRE FROM OUR ARDUOUS JOURNEYS. THE HYPOTHESIS YOU'VE FORMULATED IS A FANTASY.



SILENCE!



MY FAN — MY DEDUCTIONS ARE NOT OPEN TO QUESTION. YOU THREE ARE ASSASSINS AND YOU WILL BE SUMMARILY EXECUTED AS SUCH.



AND ANYWAY, IF YOU CLAIM TO HAVE ARRIVED ONLY RECENTLY ON THIS WORLD, WHY DID GARZI, MY FAITHFUL SCIENCE OFFICER, NOT TRACK YOUR PLANETFALL, EH?

NO — YOU WERE HERE BEFORE WE SET UP THE SECURITY GRID THROUGH THE PLANET'S UPPER ATMOSPHERE



THAT'S NOT SO! YOU SEE, WE ARRIVED IN A CRAFT THAT MOVES THROUGH--

LUD, SILENCE HER! I DON'T WISH TO HEAR MORE. YOU THREE ARE A GIFT FROM THE GODS THAT MAY YET SAVE OUR LIVES.

ERMM, IF WE ARE TO DIE... PERHAPS YOU'D FILL US IN ON THE BACKGROUND TO OUR IMPENDING EXECUTION.



VERY WELL. WE ARE THE YL-CAAN, A WARRIOR RACE BRED FOR COMBAT. THE NEIGHBOURING PLANETS IN OUR SYSTEM FELL SWIFTLY BENEATH OUR MIGHT, AND WE SOON BEGAN TO LOOK TO OTHER GALAXIES TO SATISFY OUR LOVE OF BATTLE AND CONQUEST.

BUT OUR TECHNOLOGY WAS TOO LIMITED AND THE VAST GULFS OF SPACE PROVED AN IMPASSABLE OBSTACLE.

"UNTIL, THAT IS, OUR WAR-LORD — MACKAL — MARRIED THE LADY IRNA, CEMENTING AN ALLIANCE BETWEEN OUR RACE AND HERS — THE CAYNON."





"THE CAYNON HAD MASTERED THE TECHNIQUES OF TRAVEL THROUGH WARP SPACE, COVERING VAST DISTANCES IN THE BLINK OF AN EYE. UNITING, OUR VAST ARMADAS CLEARED THE WAY TO THE CONQUEST OF WORLDS AND GALAXIES, NO MATTER HOW DISTANT."



"QUICKLY OUR EMPIRE SPREAD ACROSS KNOWN SPACE AND BEYOND. NO PLANET COULD STAND IN OUR WAY."



THERE WAS NO QUESTION OF DEFEAT FOR OUR FORCES. SHOULD A PLANET SUCCESSFULLY RESIST CONQUEST, EACH MILITARY FORCE CARRIED A NO-WIN DEVICE — TO BE DETONATED IN THE EVENT OF DEFEAT. IF WE COULDN'T HAVE THEIR PLANET, NEITHER WOULD THEY."



"THEN DISASTER STRUCK. IN MID-CAMPAIGN THE LADY IRNA WAS STRUCK DOWN WITH A DEADLY DISEASE, THE RESULT OF A SUICIDE ATTACK BY KINNIN COMMANDOS ON THE ROYAL PALACE, USING CHEMICAL WEAPONRY."

"THE CAYNON BLAMED US. THE FUTURE OF THE ALLIANCE WAS NON-EXISTENT, UNLESS WE RESTORED HER TO FULL HEALTH."



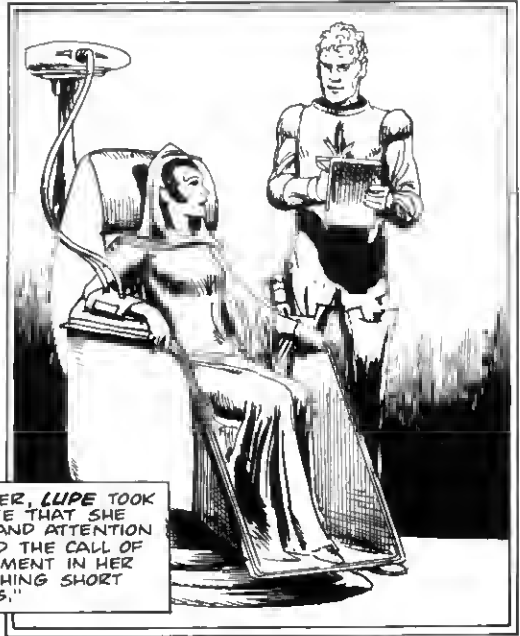
"THE PROPERTIES OF A RARE PLANETARY ATMOSPHERE WERE DISCOVERED TO BE THE ONLY WAY TO COMBAT IRNA'S CONDITION. HOSTILITIES WERE HALTED WHILE TASK FORCES SEARCHED FOR SUCH A PLANET."

"UNFORTUNATELY, WE FOUND IT."



"WE SIX WERE CHARGED WITH GUARDING THE LADY IRNA WHILE THE CURE TOOK EFFECT. THERE WAS TO BE NO MARGIN FOR ERROR; IF SHE DIED, WE WOULD LOSE OUR OWN LIVES SOON AFTER."

"OUR MEDICAL OFFICER, LUPE TOOK GREAT PAINS TO SEE THAT SHE WAS GIVEN CARE AND ATTENTION ABOVE AND BEYOND THE CALL OF DUTY. THE IMPROVEMENT IN HER CONDITION WAS NOTHING SHORT OF MIRACULOUS."



"SO MARKED WAS THE IMPROVEMENT, SHE WAS SOON ALLOWED TO TAKE WALKS OUTSIDE THE COMPOUND."

"A FATAL MISTAKE."



"INTELLIGENCE REPORTS HAD SHOWN THE PLANET TO BE FREE OF HOSTILE LIFEFORMS. EVIDENTLY THEY WERE WRONG."



"OUR ONLY HOPE OF SALVATION LAY IN RETRIBUTION. IF WE COULD HAVE BROUGHT MACKAL THE CREATURE'S HEAD, HE MIGHT YET HAVE SPARED US. YOU THREE DENIED US THAT CHANCE."



"AH, I SEE. AND NOW YOU HAVE SOMETHING EVEN BETTER... PASS US OFF AS ENEMY AGENTS AND HAVE US EXECUTED BEFORE A FULL INVESTIGATION CAN INVALIDATE YOUR STORY AND MACKAL WILL PARDON YOU."



"QUITE SO. YOU WILL BE EXECUTED SHORTLY, THEN I WILL MAKE MY REPORT."

"TAKE THEM AWAY."





NEXT: **A WOLF IN WOLF'S CLOTHING.**

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WHO

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Nostalgia

This month sees the beginning of a new series which will be examining some of the classic *Doctor Who* stories, as writer Patrick Mulhern explains . . .

One of the most difficult questions facing a fan of *Doctor Who* is 'Why are you a fan?' Often there is no accurate or complete answer to offer. It really boils down to excitement about the current stories and fond memories of the days gone by. **NOSTALGIA** is a new series of features, during the course of which we look back on the best stories and moments in the history of *Doctor Who*, triggering, we hope, many happy memories along the way. With your help, we will be remembering a selection of classic stories starring all the Doctors and recalling why *Doctor Who* has been so indelibly printed in the viewers' minds.

We would like to know what your favourite moments were. What scenes have had you behind that well-known sofa? What monsters did you thrill to? How did you identify with the Doctors and their companions?

For most children starting to watch *Doctor Who*, the stories have a very strong current of menace, as well as an air of magic. The same sense of awe can hardly be as strong for adult viewers. What appealed to you? The action, the humour, or perhaps the soap element?

Each Doctor has had his own devoted followers. The early Doctors had a mysterious magical quality about them. William Hartnell was an eccentric grandfather guiding you through time and space, with an imperious but twinkling eye. Patrick Troughton was in the image of the Pied Piper, leading you by a flute as he rushed along in scruffy clothes and an incredible hat. Jon Pertwee brought action and colour to the show with a great deal of style and panache. Tom Baker was a wide-

eyed loonie, finding both menace and humour in his surroundings. Peter Davison was boyish and mild-mannered and easily bullied by his companions. At present, Colin Baker is brash and impulsive; a multi-coloured eye-sore, he surges with vitality and sharp humour.

Loyal companions have constantly been at their side. There were strong emotional bonds with Susan and Jo Grant. Women like Polly, Sarah and Tegan provided glamour. The men – Jamie, Ian and Ben were there mainly to apply brawn. Liz and Romana were given to the Doctor as assistants and presented a cool scientific approach. Not to be omitted, of course, are the screamers – Dodo, Vicki and Victoria.

What monsters or chilling moments are engraved upon your

memory? When a Dalek rose from the Thames? When the Cybermen marched down the steps of St. Paul's Cathedral? When the Autons came to life in shop windows? Perhaps when Sutekh tortured the Doctor in his tomb? Or how about when Adric died to save prehistoric Earth from the Cybermen?

If you would like to air your opinions on *Doctor Who's* past, please write in and tell us what particular moments, monsters, characters fired your imagination. Stories we will be covering include *The Web Of Fear*, *The Dalek Master Plan*, *Pyramids Of Mars*, *The Daemons*, *Evil Of The Daleks*, *Earthshock*, *The Robots Of Death*, *Inferno*. Please write to **NOSTALGIA** at: **The Doctor Who Magazine**, 23 Redan Place, London W2 4SA.



Susan's first encounter with a Thal . . .

THE DALEKS

Do you remember when the TARDIS landed on an alien world for the first time? Remember how the Daleks first glided onto the screen? Do you remember when the Doctor was not a hero, but a selfish old man who endangered the lives of his companions? Remember the scene when they opened a Dalek and lifted out an horrific monster . . . ?

Let your mind drift back to a cold December Saturday night in 1963, a few days before Christmas. The strange new tea-time serial *Doctor Who* had been running for just one month and we were waiting with bated breath to see where TARDIS would land next. This is how *Radio Times* set the scene:

'Not many moments too soon, Doctor Who and his three companions in the space-time ship TARDIS have extricated themselves from the grim and precarious society of prehistoric man on Earth. Once more, they are off on their travels – but to where? Can the Doctor still find some



way to regain full control over his craft as it travels on, faster than light, through the fourth and fifth dimensions?

This is the situation when the second adventure in the odyssey of the strange Doctor Who, his grandchild Susan, and the two teachers Barbara and Ian starts this evening. The opening episode is called The Dead Planet and it finds the travellers in a world which is, if possible, even weirder and less friendly than the one they have just left. Everything is silent – and very still. There are trees with strange foliage – but no leaves rustle, although a strong breeze blows. There is no living soil – just dust and ashes. But even so flowers of a sort are growing . . .'

UNIMAGINABLE HORROR

The second *Doctor Who* adventure, *The Daleks* (also known as *The Dead Planet*, which is perhaps more fitting), was what really popularised the series in the public mind. Many people say that it was the first story, simply because that was the point when most started watching. Casual viewers were entranced by the opening episode, in which the Doctor and his companions explored a petrified forest and wandered into a deserted city. What catastrophe had befallen the planet? Was anything still alive in the echoing hallways . . . ?

Barbara became separated from the others and was conveyed by an elevator down into the bowels of the planet. Backing nervously down a narrow corridor, she came to a dead end. Ahead of her approached an unimaginable horror. She closed her eyes and screamed. As the closing music played, a suction pad emerged from the corner of the screen. The image faded to black . . .

Such a cliffhanger guaranteed viewers the following week, and callers bombarded the BBC switchboard desperate to know 'What was it?' Over the next few days, the news spread as people told their friends, 'You must watch this new programme on Saturday.' Of course, when the Daleks were finally revealed, *Doctor Who's* first massive audience was assured.

POWERFUL STORYLINE

The storyline itself was very powerful, involving the Doctor in the ongoing battle between the Daleks and the Thals, survivors of a nuclear war on Skaro. The Doctor had to escape the Daleks' city, find a cure for radiation sickness, help the



The vital component.

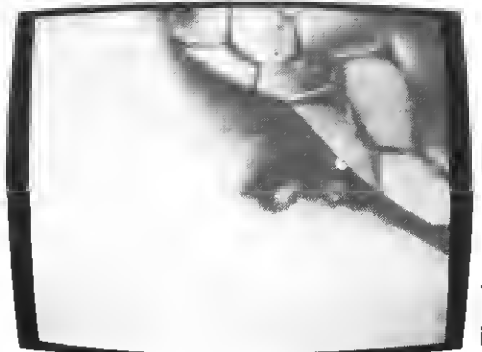
Thals against the evil of the Daleks, and recover a vital component for the TARDIS. (The full story is detailed in *Doctor Who : 3 and 4*).

It is widely recognised that the Daleks were the main cause of the show's early success. But originally, they were not presented as merely remorseless monsters. They were more like frightened autistic children, who were coping with their mutated agony in the only way they knew.

To discerning adults, they were almost pitiful – a subtle element that was forgotten in later stories. However, to the children watching, they were always essential behind-the-sofa material. The Daleks were entirely convincing and like nothing seen before on television.

Based on a description by author Terry Nation, top BBC designer Raymond Cusick dreamt up the form the Daleks were to take. Their sleek bodies and twitching antennae, their gliding movement and grating voices were all sources of fascination for viewers. How did it all work? Were there actors inside, or were the Daleks really robots?

Jan Vincent-Rudzki, now a BBC employee, remembers very clearly the effect they had on him at the tender age of eight: 'The Daleks were so exciting to watch. They were a truly electrifying presence and it was such a fantastic story. I remember an episode which ended with a Dalek's scaly claw emerging from under a cloak. I watched that with a

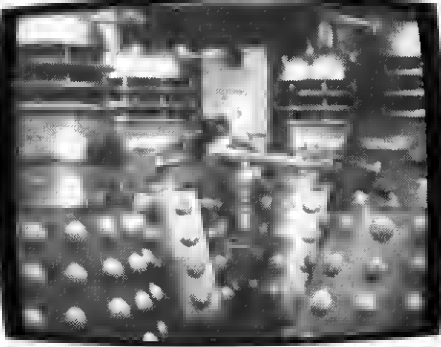


The claw.

THE DALEKS

friend of mine and we were really unnerved by it all. My parents had gone out and we were all alone in the house. Neither of us dared move."

For Jan, who in his college days became the President of the *Doctor Who Appreciation Society*, the story's shocks were tempered by moments of wonder: "I adored the scenes in the TARDIS. It was weird and impressive. So was the Dalek city. Very cramped and spooky."



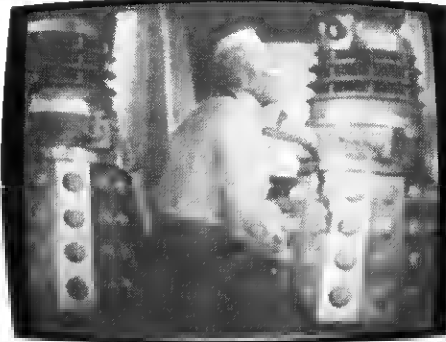
DALEK CITY

The city was a suitably oppressive environment for the metal creatures. All the control panels had special dials for their suction pads. The corridors were almost Dalek-shaped with low arches and slanting walls. The dull gleaming hallways echoed with swirling sound effects and music.

The model of the Dalek city remains one of the most intricately

detailed landscapes in the show's history, with hundreds of towers, spires, domes and aerials. The whole effect was superbly alien.

Our own editor, Sheila Cranna agrees: "The city was very convincing. There were lots of sliding doors which came clanging down, cutting



Massed Daleks.

off escape routes." She also recalls some of the story's other frightening elements: "The Daleks' voices were terrifying and the horrible mutations in the swamp were pretty worrying, too!"

David Saunders, another mainstay of DWAS and regular viewer from the age of thirteen, recalls vividly those early days of *Doctor Who*: "I was enthralled by it all, in fact, as soon as Ian and Barbara stepped on board the TARDIS. The Daleks were an inspired creation. They reminded me of something that scared me to death in a B-movie of the Fifties. I was very squeamish when the Doctor and Ian pulled an actual Dalek mutation out of its casing. Yuk! You never saw it – just one claw."



The Doctor explains.

I can remember being surprised when Temmosus the Thal leader appeared, because it was Alan Wheatley who played the Sheriff of Nottingham in Richard Greene's version of *Robin Hood*."

BEAUTIFUL PEOPLE

The Thals were a race of 'beautiful people' and the Daleks' gentle enemy. Like Daleks, they had mutated from an earlier form, but had achieved Aryan good looks with fair skin and blond hair. Their minds had also been cleansed. The Thals were devout pacifists and reluctant in defending themselves against their bitter opponents.



The cliffhanger ending.

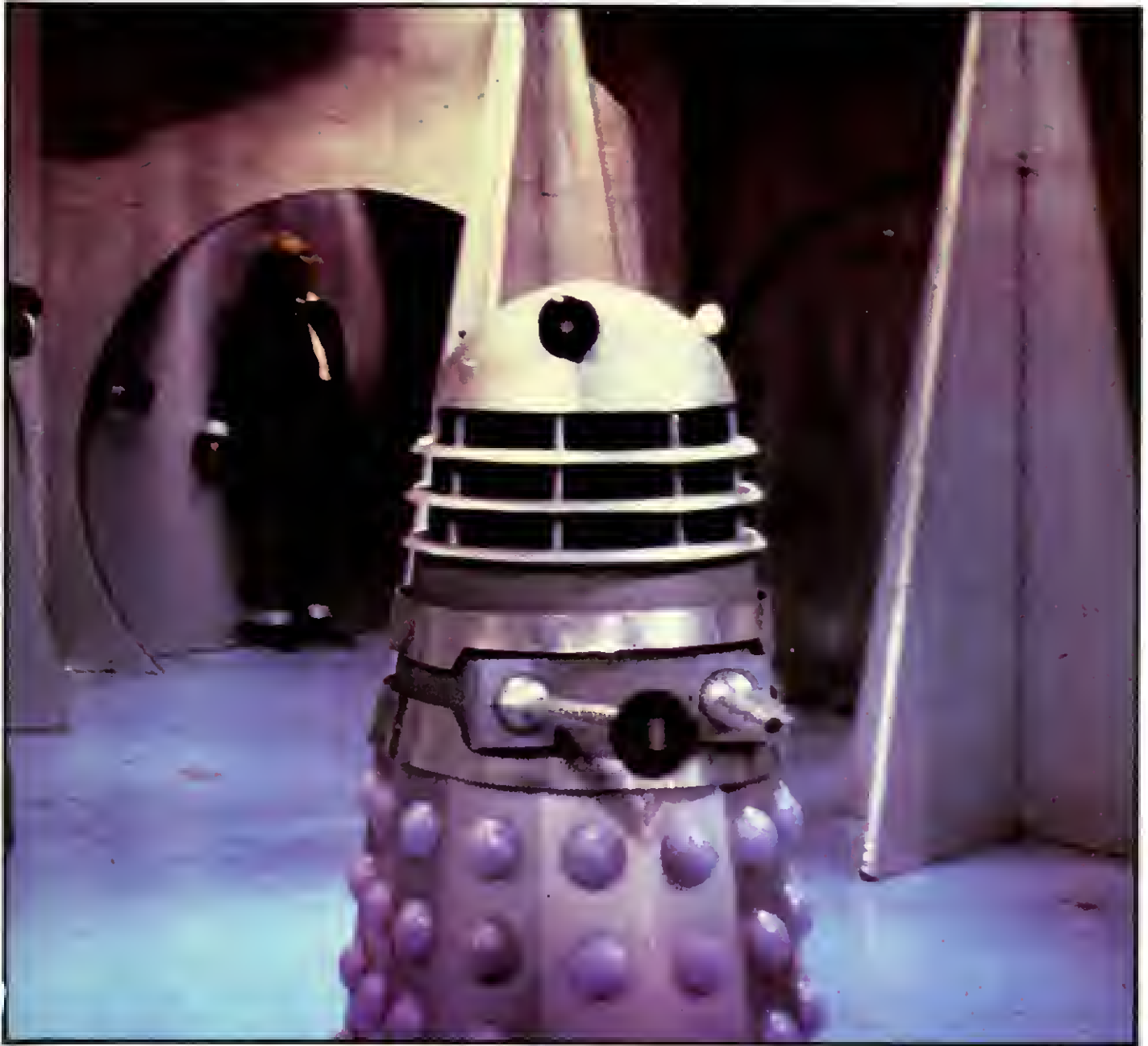
Gordon Blows, the founder of DWAS and first feature writer on *Doctor Who Weekly*, voiced a surprising preference for the Thals: "I didn't really care for the Daleks. I found the Thals much more interesting. I can remember my mother's fury when she caught me cutting holes in my best trousers to match the costume the Thals wore."

In fact, he did not recall many scenes with the Daleks at all, "but I do remember a thrilling piece when the Daleks hid in dark alcoves waiting to spring a trap on the Thals. When the Thals arrived, they slid out and exterminated the leader. It was quite blood-thirsty."

Of course, the first Doctor was played by William Hartnell, an appealing but formidable characterisation. Sheila Cranna observed, "The first Doctor was great – very grumpy and rude – he made abso-



Alydon (John Lee), a member of the pacific Thal race.



lutely no concessions to the viewers. He was radically different from anyone on television in 1963."

The theme of desperation and the need to return to the ship (it was seldom called TARDIS early on) was paramount. The Doctor's unquenchable curiosity had once again led the travellers into danger. His interest had been aroused by the sight of the silent city and he was determined to investigate it.

STAGED TAKE-OFF

When Ian and Barbara insisted that he returned them to London 1963, the old man staged a take-off, having craftily removed a vital component. He declared the fluid link required fresh mercury, which would only be found in the city. The

Doctor deliberately deceived them – a deception he admitted to in episode two, when they discovered that they had been exposed to dangerously high levels of radiation in the city.

David Saunders comments: "There was a great feeling of futility at the end of episode four, after the Doctor had escaped from the Daleks' city, only to realise he'd left the fluid link behind. They had to go through it all over again."

In the early Sixties, *Doctor Who* was more a drama than an action-piece. Much tension was created from the conflict between the Doctor and his unwilling companions – their arguments, their discussions, their expression of fear, worry, pleasure and cameraderie.

Did top London businesswoman Patricia Humphrey remember the original cast? "Yes. I used to identify with Barbara, the school teacher. She was very maternal. The male teacher was my hero, though. I always suspected he might have a relationship with Barbara. The old Doctor was a bit stern and wasn't there a silly schoolgirl character? She was forever screaming and clutching onto Barbara."

By the end of *The Daleks*, *Doctor Who* had earned a devoted following. It was a television masterpiece for its time, and fortunately it is still intact in the BBC Archives. We can only hope that the BBC will one day blow the dust off the film can and decide to show it, or failing that, release it on BBC Video.

DOCTOR WHO

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